University of Mysore

ANNUAL REPORT

OF THE

MYSORE ARCHÆOLOGICAL DEPARTMENT

FOR THE YEAR 1931

BANGALORE:
PRINTED BY THE SUPERINTENDENT AT THE GOVERNMENT PRESS
1935

Price Rupees Eight.

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PREFACE

This report for the year ending 30th June 1931 has been printed and made ready for publication with the kind encouragement and support given by the University of Mysore and the hearty co-operation of the Superintendent, Government Central Press, Bangalore. A sincere attempt has been made to keep up to the standard of the previous reports both in the variety and value of the subject matter and in get up. The report for 1932 is also in the Press and I hope to publish it at an early date.

My special thanks are due to the members of the staff of the Archæological Department who have helped me to send to the Press in rapid succession the reports which were in arrears.

M. H. KRISHNA,
Director of Archæological
Researches in Mysore.

MYSORE,
November 1934.

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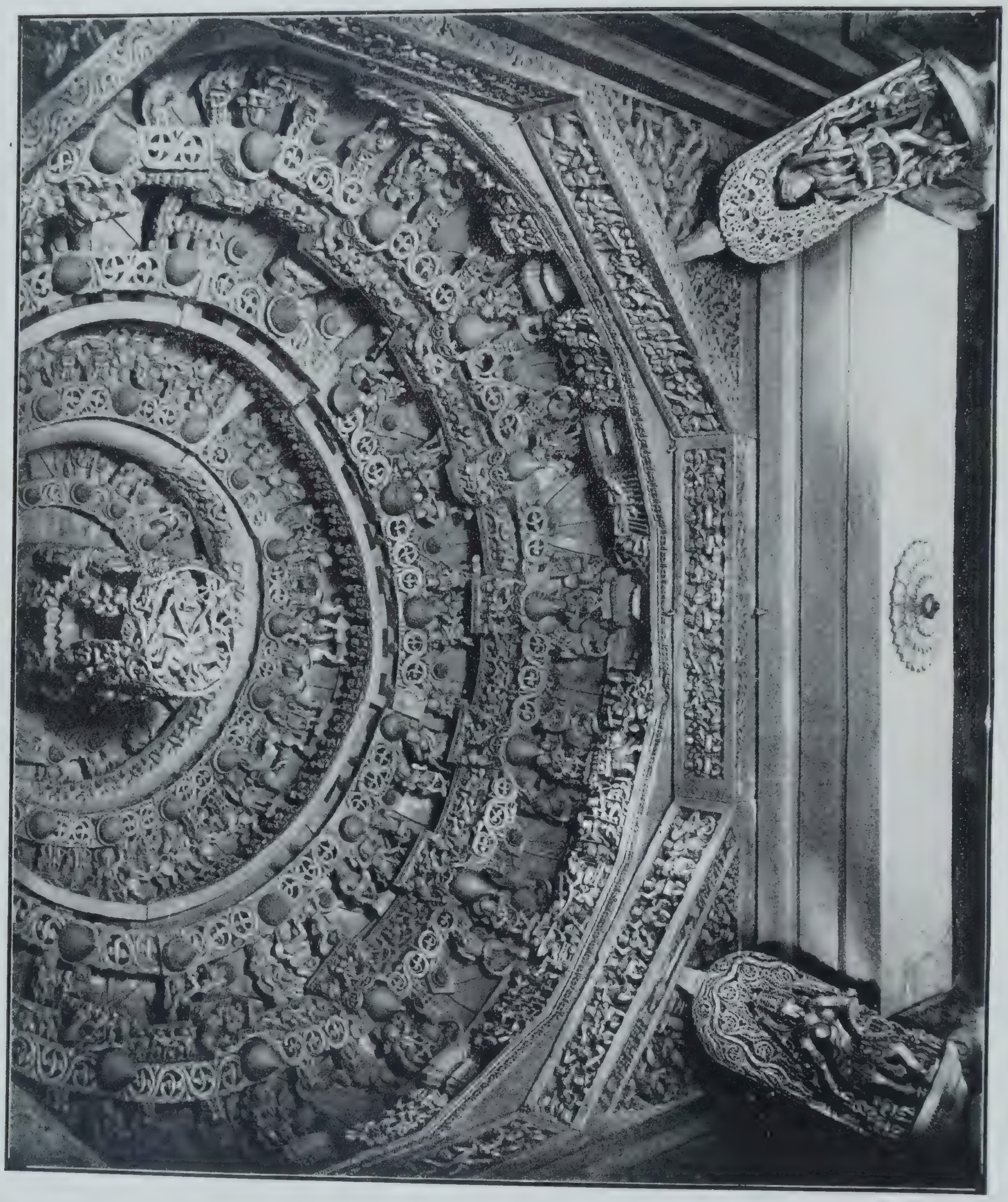
PLATE I.



CHANNAKESAVA TEMPLE AT BELUR : CENTRAL CEILING (p. 44).

Mysore Archæological Survey.]

ARCHAEOLOGICAL SURVEY OF MYSORE

ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1931.

PART I—ADMINISTRATIVE.

Staff.

Dr. M. H. Krishna, M.A., D.Lit. (Lond.) continued as the Director in addition to his own duties as the Professor of History at the Maharaja's College, Mysore. The part-time Pandit, who had done valuable service to the Department in collecting inscriptions since the year 1922, was granted leave preparatory to retirement from 2nd March 1931. There was no other change in the staff.

Tours.

The Director toured in parts of the Mysore, Chitaldrug, Shimoga, Kadur and Hassan Districts in connection with the conservation and study of the ancient monuments and also for noting the ancient sites in this part of the State. The Assistant to the Director toured in parts of the Mysore and Shimoga Districts and collected a large number of new inscriptions. The Architectural Assistant toured in the northern parts of the Shimoga District and surveyed some new monuments. The number of monuments newly discovered and surveyed during the year is about a dozen including a fine stone-built pond of unique design at Hulikere near Halebid, Belur Taluk, Hassan District. About two dozen monuments already known were re-surveyed and studied in detail including the famous temple of Kêśava at Belur.

Epigraphy.

The total number of inscriptions discovered and collected during the year is about 100. Of these, about 80 are published in this report. The earliest is connected with the death of the famous Gaṅga ruler Bhûtuga.

Publications.

The detailed annual report of the department for the year 1928-29 was completely printed and the Index to the annual reports from 1906 to 1922 was published.

Excavation.

Of the special schemes carried on by the department during the year the excavation of the selected area in the Chandravalli site progressed very far and the valuable finds discovered were studied and a draft catalogue was prepared. A part of the excavation report was also printed.

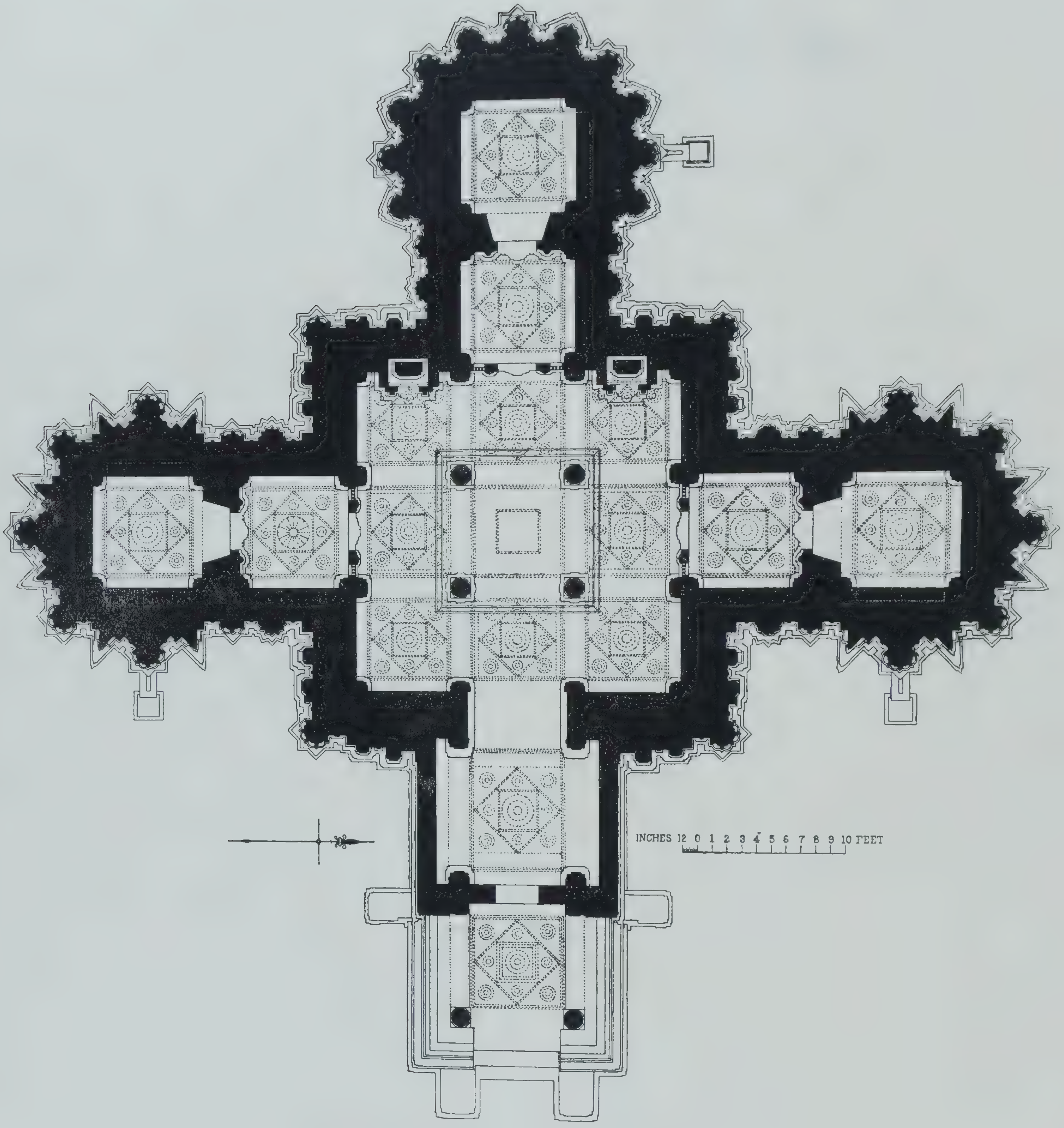
The work of preparing the drawings and ground plans for the monograph on Châlukyan Architecture was continued and detailed studies were made of some of the selected monuments.

Exhibitions.

Among the exhibitions in which the department took part may be mentioned the Exhibition of Indian art at the Burlington House in London to which a large number of select photographs illustrating architecture and sculpture in Mysore was sent with a descriptive booklet. In connection with the Karṇâṭaka Sâhitya Parishat held at Mysore and the Dasara of 1930, an exhibition of antiquities was held at the office premises in the Jubilee Hall, Mysore. It attracted a large number of visitors.

Conservation notes on the monuments inspected were submitted to Government from time to time.

PLATE II.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LAKSHMÎNARASIMHA TEMPLE
BHADRAVATI-SHIMOGA TALUK

(p. 3.)

Mysore Archæological Survey.]

PART II—STUDY OF MONUMENTS AND ANCIENT SITES.

BHADRAVATI.

LAKSHMÎNARASIMHA TEMPLE.

Situation.

The town of Bhadrâvati which was formerly known as Benkipur, is situated on the north or right bank of the river Bhadrâ, the Bhadrâvati Iron Works being on the south bank. The river makes a loop here and the town is situated where the river flows westward as a *paśchimavâhinî* for about three furlongs. In the centre of the old town on the top of a rising ground is the temple of Lakshmînarasiṁha. (Plate III, 1.) The priest's house, other buildings and trees now hide its view.

History.

There are two inscriptions in the temple. The one outside its north-east wall is of the Vijayanagar period. On the beam of the eastern extension of the navaraṅga is a Hoysaḷa inscription of six lines which records a gift to the temple in the late Hoysaḷa days. The temple was, in all probability, constructed somewhere about the middle of the 13th century A.D., perhaps in the reign of Sômêśvara or Narasiṁha III.

General Description.

This monument is a trikûṭâchala or three-celled temple in the Hoysaḷa style with three towered garbhagṛihas and three sukhanâsis opening into a common navaraṅga. (Plate II.) On the east of the navaraṅga, a vestibule has been added in the shape of an extra aṅkaṇa but its unsculptured walls and doorways lead us to doubt whether these were originally there at all. Just outside the east doorway is a small porch of one aṅkaṇa.

Platform.

As usual, the temple has been raised up on a platform supported by elephants at the important corners and corresponding to the contour of the temple itself whose three cells are star-shaped. Since the courtyard is covered with earth almost to the height of the platform, only one or two elephants which have been excavated are visible.

Basement.

The basement of the temple has six deeply cut cornices whose roughly shaped mouldings have been left unsculptured. Here and in many other places the temple clearly shows that it was left unfinished.

Wall Sculptures.

The outer face of the wall is divided into the upper and lower halves by an eaves-shaped cornice. Above it, supported on pilasters, is a row of turrets, none of which shows very elaborate workmanship. Below the cornice, on the various faces of the star-shaped wall, are rows of sculptured figures, about 15 inches high. Most of these have been left uncarved on the south cell, while on the west and north cells they have been carved but not finished. They are not remarkable either for beauty or for finish and do not deserve detailed notice. However, the more important of them are just noticed here.

South-east wall of navaraṅga :

Standing Vishṇu; man and woman embracing; Sûrya with lady; Môhinî dancing.

South cell :

No sculptures.

West cell :

South face:—Dancing Gaṇêśa; Mahishâsuramardinî; dancing Sarasvatî, standing Sarasvatî, Bhairava; Mâdhava; Vêṇugôpâla; Môhinî dancing; Kâḷiṅgamardana; Kêśava; Vêṇugôpâla in several poses; Môhinî as huntress and in other poses; Mâdhava; Manmatha and Rati; Sûrya (sculptor Mâba); Harihara; Môhinî and Dakshiṇâmûrti; Gôviṅda; Lakshmînârâyaṇa.

(West end)

North side:—Môhinî dancing; Môhinî with monkey; Kôdaṇḍarâma with Lakshmaṇa and Hanumân; Kâḷiṅgamardana; Ugranarasiṁha; Kêśava; Hâlâyudha; Mâdhava; Gôvardhanadhâri; Śiva as Jalandhara-saṁhâri; dancing groups; Kṛishṇa plundering suspended butter vessels; Môhinî in various poses.

South cell :

Durgâ dancing; Yôganârâyaṇa; Môhinî dancing; Kêśava; Varadarâja; Vâmana; Vêṇugôpâla; Janârdana; Gôviṅda; Pâṇḍuraṅga; (Kṛishṇa standing with both hands akimbo, holding flowers or bags); Dakshiṇâmûrti; Kâḷiṅgamardana; Śiva dancing with skull-headed mace; Kêśava; Paraśurâma; Sûrya; standing Vishṇu; Rati and Manmatha; Madhusûdana; Bhairava; Gôviṅda; Môhinî dancing; a long-coated man holding sword and shield, very probably the officer under whom the temple was built (may not be Dakshiṇâmûrti ?); Vêṇugôpâla; Gôvardhanadhâri; Kṛishṇa plundering suspended butter vessels; Kâḷiṅgamardana.

The eaves are remarkably short, projecting between six and nine inches only. Except for the pendent knobs, they are insignificant.

The parapet which is made up of a series of stone towers has been covered over, in most places, by a thick coating of chunâm. Where the original stone is visible it is only rough and unsculptured.

Towers.

Each of the three cells has a star-shaped tower of soap-stone, each with a projection over the corresponding sukhanâsi, but instead of the usual five rows of turrets, with only three, the topmost of these being without śikharas. The two upper series of towers and the śikharas appear to have been pulled down and removed completely and substituted with the present cone-shaped concrete śikharas. It is not known when these repairs took place but the presence of a large ventilator in the centre of the navaraṅga suggests that the repairs might have been effected in the days of Mr. Arcot Srinivasachar, Muzrai Superintendent.

The Porch.

The porch which is only one aṅkaṇa square appears to have been introduced after the rest of the temple was built, though it is also definitely Hoysaḷa. It has two round Hoysaḷa pillars on its side benches or 'jagalis' and its rounded parapet railing is unsculptured. Its ceiling has a moderately deep padma, made out of a single slab.

Navaranga.

The navaraṅga is entered by a vestibule of one aṅkaṇa, the only remarkable thing about which is its existence. The navaraṅga proper is the usual hall of about 20′ × 20′ having nine squares. Its four pillars are of the usual round Hoysaḷa type. Against its west wall are two towered niches containing fine images of Gaṇêśa and Sarasvatî. These, of course, are among the five deities which form the 'Vishṇu-pañchâyatana' of the temple.

The ceilings which are formed by four sets of slabs rising above the beam have finely designed small domes scooped out of single slabs. The central ceiling, however, has been disturbed so as to allow the construction of a ventilator.

South Cell.

The south sukhanâsi is entered by a doorway whose beauty is concealed by a thick coating of chunâm. But on either side of the jamb is a perforated screen as in the other sukhanâsi doorways.

In the south cell, standing on a large Garuḍa pedestal, is a fine image of Vêṇugôpâla, about five feet high (Plate III, 2). His ornaments, the flute, the fingers playing upon them, his attendant ladies, joyful cows, and the Gôpas and the tamâla tôraṇa over his head are all finely carved, though the left leg on which the weight is borne appears too short and the centre of gravity of the upper body shifted far to the right. (The right forefinger is broken and can be repaired).

North Cell.

The north cell is similar to the one on the south, its perforated screen being of a different design. In this cell, on a Garuḍa pedestal, is a standing image of Vishṇu as Purushôttama, 5½ feet high, holding chakra, padma, śaṅkha and gadâ. The image is fine but is much coated with wax. On its tôraṇa are the usual ten avatâras.

West Cell.

The sukhanâsi doorway of the west cell is flanked by small dvârapâlakas and fine perforated screens of scroll design. Above the lintel is a Lakshmînarasiṁha group concealed in chunâm. The sukhanâsi ceiling has a finely designed dome having two series of horse-shoe arches.

The image in the main cell is a fine one of Narasiṁha in sukhâsana with Lakshmî on his left lap. The image is well made, though its mane is somewhat conventional. On the tôraṇa are the usual ten avatâras.

TARIKERE.

Fort.

There is a large area known as the 'Fort', surrounded by a mound which contains remnants of the old fort wall. In a part of the ditch runs the Mysore Railway line.

The Pallegar's Palace.

The palace of the Pâḷḷegârs, which is described as a large-tiled structure, was sold by auction by the Pâḷḷegâr family sixteen years ago to pay debts to the Pâḷḷegâr of Kangundi Kuppa. Now nothing of the palace remains; shops cover the whole place.

Kesava Shrine.

The Kêśava shrine is a modern one of the Pâḷḷegârs' time containing a soap-stone image, five feet high, of Kêśava which is surely a Hoysaḷa image for which a shrine was built later.

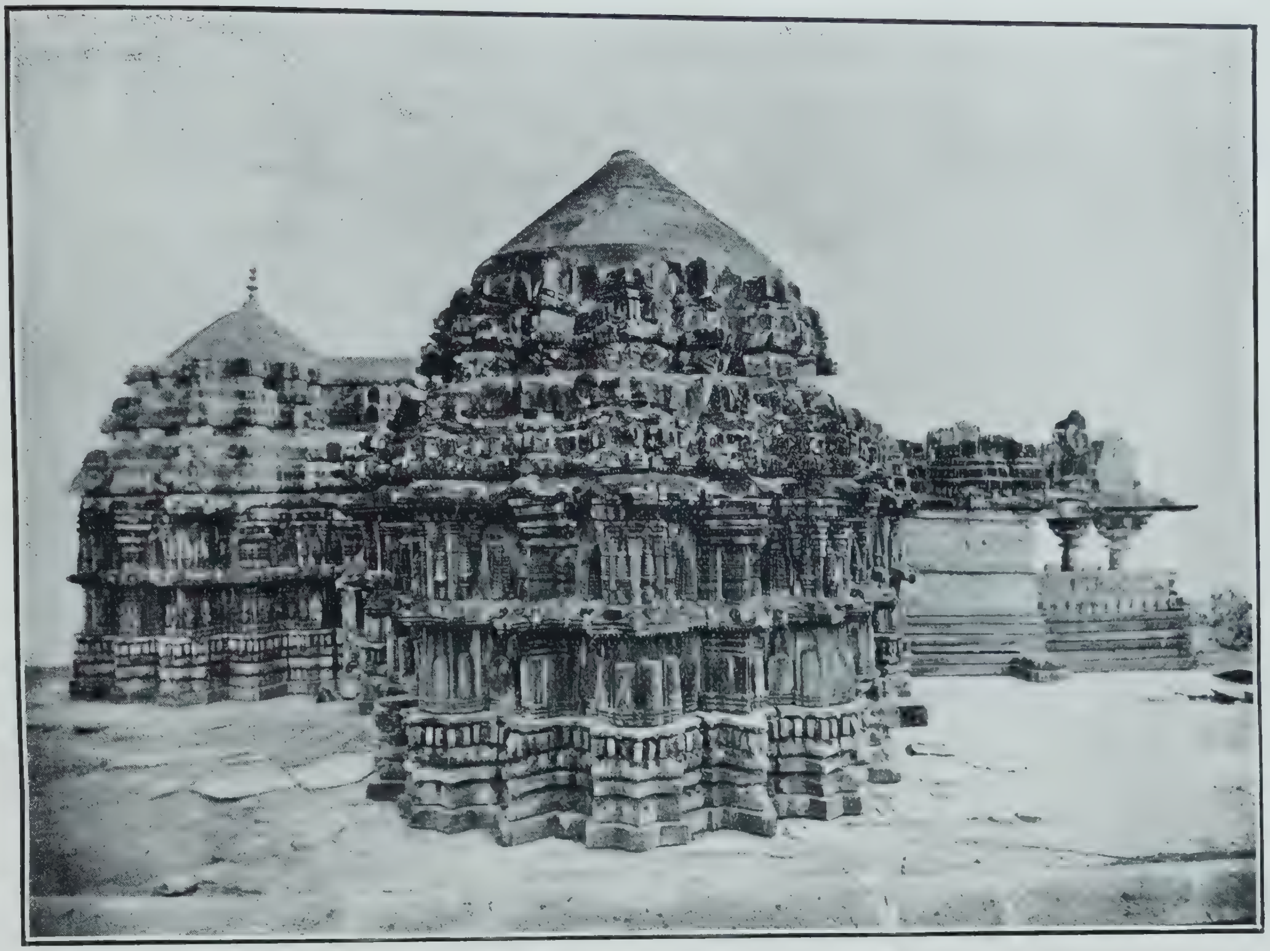
By the north gate of Pûrnaiya's choultry are four round soap-stone Ballâḷa pillars and two groups of Saḷa killing the Lion, each 3′ high, one of which is in good condition and should be removed to the Museum at Mysore. They were all brought from near the Palace and are said to have originally belonged to the Kêśava temple in the fort.

AMRITAPURA--(TARIKERE TALUK).

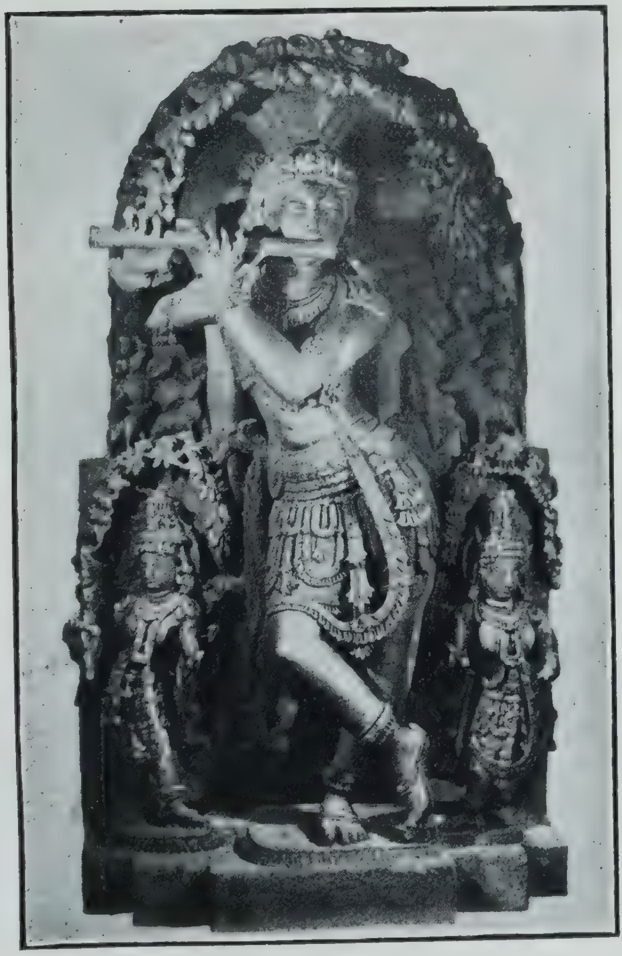
AMṚITÊŚVARA TEMPLE.

This temple has been studied in detail under the following heads :—

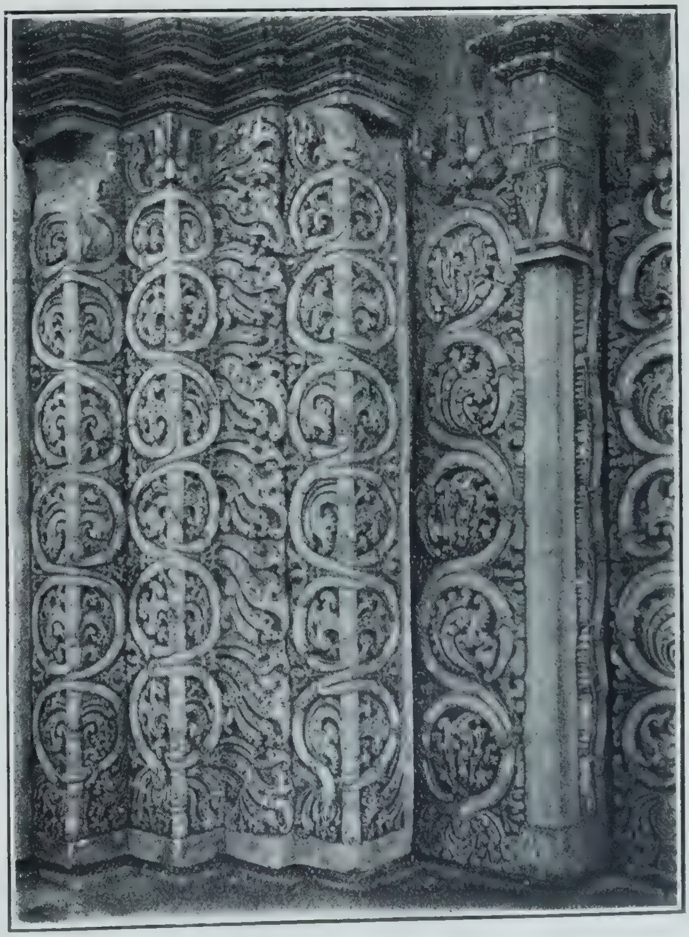
I. History.
II. General description.
III. Mukhamaṇṭapa.
IV. Turrets on basement.
V. Railing panels.
VI. Eaves.
VII. Parapet.
VIII. The maṇṭapa inside.
IX Pillars.
X. Ceilings.
XI. The old porches, East and South.
XII. The main temple.
XIII. Basement.
XIV. Wall ornamentations.
XV. Eaves.
XVI. Parapet.
XVII. Tower.
XVIII. Doorways.



1. LAKSHMINARASIMHA TEMPLE AT BHADRAVATI: SOUTH VIEW (p. 3).



2. LAKSHMINARASIMHA TEMPLE AT BHADRAVATI: VENUGOPALA IMAGE (p. 5).



3. AMRITESVARA TEMPLE AT AMRITAPURA: SCROLL WORK (p. 11).

XIX. Navaraṅga.
XX. Images in the navaraṅga.
XXI. Ceilings of the navaraṅga.
XXII. Sukhanâsi doorway.
XXIII. Sukhanâsi.
XXIV. Garbhagṛiha.
XXV. The Dêvî temple.
XXVI. Sûḷe-manṭapa.
XXVII. Compound wall.
XXVIII. Other old structures in the village.

The notes on a few of these only are given below:—

History.

There are about ten inscriptions in the temple of Amṛitêśvara and its compound. Of these, the one on a large slab set up in the south-east of the temple is the oldest. It claims to be the composition of Janna, the famous Kannaḍa poet, and was set up in the year 1196 A. D. when the temple was consecrated. Amṛitêśvara Daṇâyaka, a Hoysaḷa officer, appears to have got the temple erected and the liṅga of Amṛitêśvara consecrated in the same year in the reign of Ballâḷa II. Several grants were made to the temple in 1206 and 1210 and also in 1547 A. D. under the Vijayanagar rulers. A close study of the temple suggests the view that the main temple with its garbhagṛiha, sukhanâsi, navaraṅga and original porches was built in 1196 A. D. Later on, perhaps in 1206, the mukhamanṭapa was constructed. However, the whole structure and most of the neighbouring structures are all characteristically Hoysaḷa in origin and workmanship.

Mukhamantapa.

The mukhamanṭapa has a unique feature in that the outer facing of its basement is covered by a series of beautiful turrets which are alternately large and small. There are about 100 of these towers and the designs show some variety. Each one of them is borne on an ornamental pilaster, often star-shaped. The smaller towers are in proportion to the width of their bases, are tall and uniformly tapering, while a few have curvilinear outlines. Of the larger ones, the majority are star-shaped and curvilinear in design, while on top they have similarly star-shaped and inverted lotus śikharas with stone kalaśas. This combination of a curvilinear outline with a star-shaped plan, the elevation of each ray of the star being made up of seven smaller turrets tapering up one above the other, is peculiar even among Hoysaḷa towers. It has rarely been used even for the larger towers of the temples—one example being the Sadâśiva temple at Nuggehaḷḷi. Between each pair of towers, generally, are figures of lions trampling on elephants or pairs of elephants rearing up.

Railing Panels.

Above the row of turrets is a long railing running around the whole manṭapa. The upper and lower portions of it are ornamented with creeper designs: the lower (a) with scroll work and the upper (b) with wavy designs. In the numerous convolutions of the scroll work, various kinds of figures have been carved, like flowers, fruits, peacocks, swans and monkeys in various sporting attitudes and men, women and animals mixed up in all manner of obscene postures, some of them relating to sexual perversities.

The railing faces themselves are divided by roundish pilasters alternately into large and smaller panels. The smaller spaces are sculptured with the figures of ṛishis, râkshasas, monkeys or with obscene figures generally unconnected with the other sculptures. But in the larger panels the great Purâṇic stories are depicted with great vigour and power, though the carvings are not so accurate and fine as those on the railings of the Belur temple. They are beautiful and of nearly the same size and character. They are definitely finer and more expressive than the storied sculptures on the wall friezes of the Hoysaḷêśvara, Kêdârêśvara and Somanâthpûr temples, (Plate IV). On the south railing is given the story of the Râmâyaṇa running from west to east, while on the north railing, from west to east, are the ten skandhas of the Bhâgavata and the earlier part of the Mahâbhârata. The important panels are here noticed:—

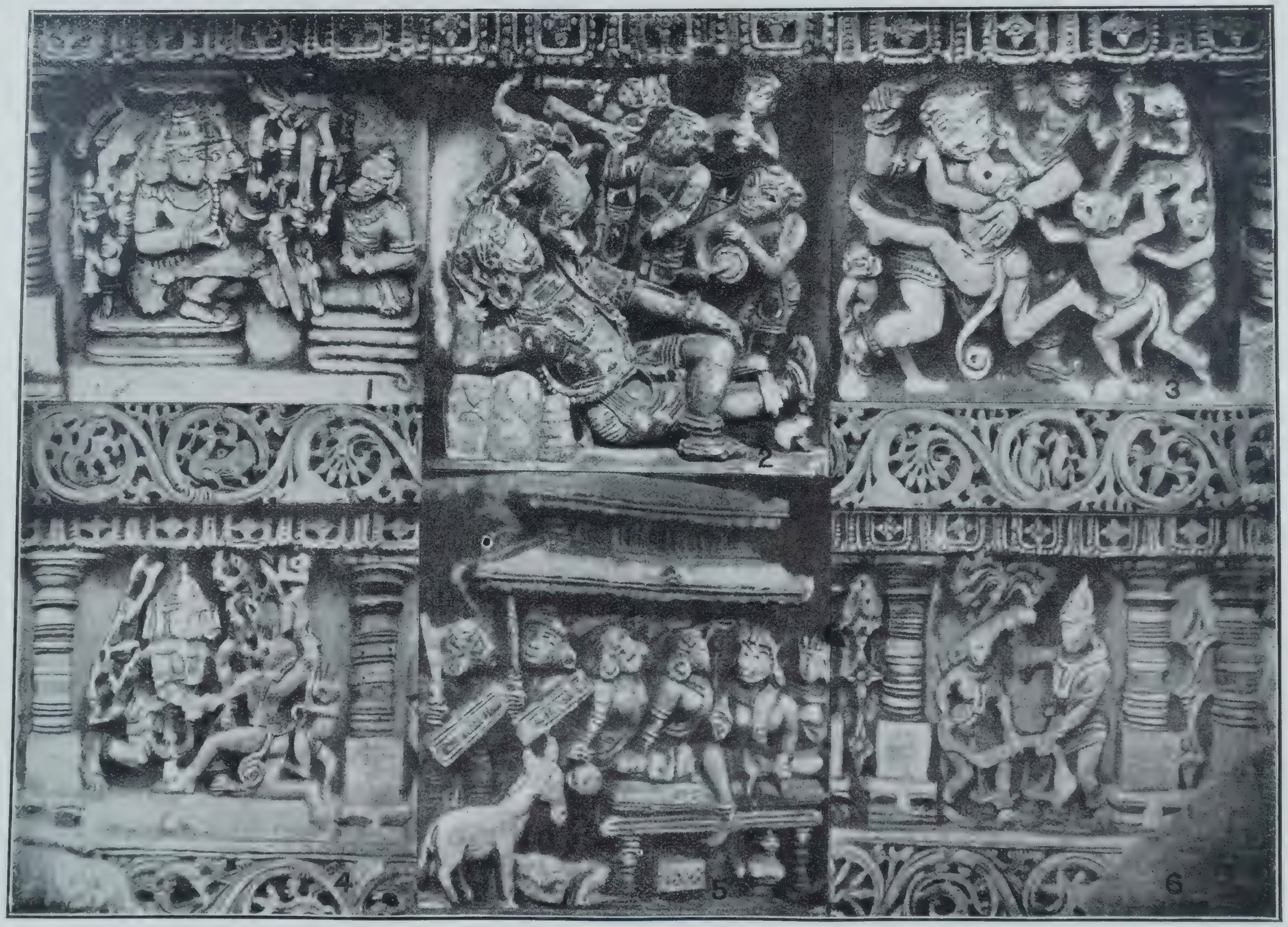
South railing—commencing from the wall of the navaraṅga and running eastward.

RÂMÂYAṆA.

1. The Dêvas and the ṛishis beseech the help of Vishṇu as Anaṅtaśayana.
2. Daśaratha performs the Putrakâmêshṭhi yâga.
3. Daśaratha in durbar with his three wives and four sons.
4. Viśvâmitra borrows Râma and Lakshmaṇa from Daśaratha.
5. The princes follow Viśvâmitra.
6. Râma slays Tâṭakâ.
7. Râma punishes Mârîcha and Subâhu.
8. Viśvâmitra and the princes visit Janaka.
9. Râma breaks Śiva's bow.
10. Râma defeats Paraśurâma.
11. The newly married return home.
12. Daśaratha blesses (his heroic sons) Râma, Lakshmaṇa and Sîtâ when they depart to the forest.
13. Râma refuses Bharata's request to return to Ayôdhya.
14. Lakshmaṇa cuts off Śûrpanakhî's nose.
15. Sîtâ sees the golden deer.
16. Position reverse: Râma slays the golden deer.
17. Râvaṇa abducts Sîtâ.
18. Râvaṇa is attacked by Jaṭâyu.
19. Jaṭâyu informs Râma.
20. Hanumân and Sugrîva meet Râma.
21. Râma makes a treaty with the monkeys.
22. Râma shoots through the seven palms.

PLATE IV.

AMRITESVARA TEMPLE AT AMRITAPURA: MYTHOLOGICAL SCULPTURES.



1. HANUMAN BEFORE RAVANA. 2. WAKING UP KUMBHAKARNA. 3. KUMBHAKARNA MAULED BY SUGRIVA.
4. HANUMAN'S DUEL WITH RAVANA. 5. VASUDEVA AND THE DONKEY. 6. DRAUPADI-VASTRAPAHARANA. (pp. 9, 10 & 11).

Mysore Archæological Survey.]

23. Râma slays Vâli.
24. Coronation of Sugrîva.
25. Râma blesses Hanumân (?) perhaps for bringing the message from Sîtâ.
26. The monekys bridge the strait.
27. Vibhîshaṇa seeks Râma's protection.
28. Sîtâ in Aŝôkavana.
29—30. Hanumân faces Râvaṇa in his court. (Plate IV, 1.)
31. Battle between Lakshmaṇa and Iṅdrajit.
32. Iṅdrajit with his elephant standard.
33, 34, 35. Iṅdrajit is slain.

South Doorway:—

36. Râvaṇa threatens Sîtâ.
37. Sîtâ does not yield to temptations.
38—39. False heads of Râma and Lakshmaṇa are shown to Sîtâ.
40. Hanumân lectures to Râvaṇa.
41—42. Râvaṇa's followers, Ŝunaka and others (the names of some of these are inscribed by the sculptors).
43—44. Hanumân and Naḷa kill Jaṁbumâli and other râkshasas.
45—46. Râma slays the demon generals (one of whom has the face of a tiger).
47. Elephants and trumpets rouse Kumbhakarṇa from his sleep (Plate IV, 2).
48—49. Kumbhakarṇa marches out at Râvaṇa's orders.
50—51. Kumbhakarṇa slays many monkeys.
52. Kumbhakarṇa is mauled by Sugrîva. (Plate IV, 3).
53—54. Râma slays Kumbhakarṇa.
55. Râvaṇa's yajña is spoiled by monkeys.
56. The monkeys assault Râvaṇa's women.
57. Hanumân's duel with Râvaṇa. (Plate IV, 4).
58 to 62. Battle between Râma and Râvaṇa.
63—66. Râvaṇa is slain.
67. Râma and Sîtâ are reunited.
68 to 71. Râma's durbar amidst his monkeys.

East Doorway:—

North railing—commencing from the navaraṅga hall and running eastward.

BHÂGAVATA.

1. Kaṁsa in durbâr.
2. The labour of Dêvakî.

3. Vasudêva bows to a donkey, begging it not to reveal Kṛishṇa's birth. (Plate IV, 5.)
4. Durgâ escapes Kaṁsa's slaughter.
5. Vasudeva removes Kṛishṇa across the Yamunâ.
6. The Gôpas receive Kṛishṇa.
7. Yaśôdâ takes charge of Kṛishṇa.
8. Kṛishṇa is put into a cradle.
9. Kṛishṇa slays Śakaṭâsura.
10. Kṛishṇa slays Pûtanî.
11. Kṛishṇa is scolded by his mother.
12. Kṛishṇa slays the stark.
13. Kṛishṇa slays the calf by throwing it at a tree.
14. Kṛishṇa fights the cocks.
15. Kṛishṇa uproots the twin trees.
16. Kṛishṇa is scolded.
17. Kṛishṇa loots butter.
18. Kṛishṇa plunders vessels suspended from the roof.
19. Kâḷiṅgamardana.
20. Vêṇugôpâla.
21. Gôvardhanadharaṇa.
22. Kṛishṇa slays the bull.
23. Kṛishṇa slays the horse.
24. Akrûra takes out Kṛishṇa and Balarâma.

About half a dozen panels are unworked.

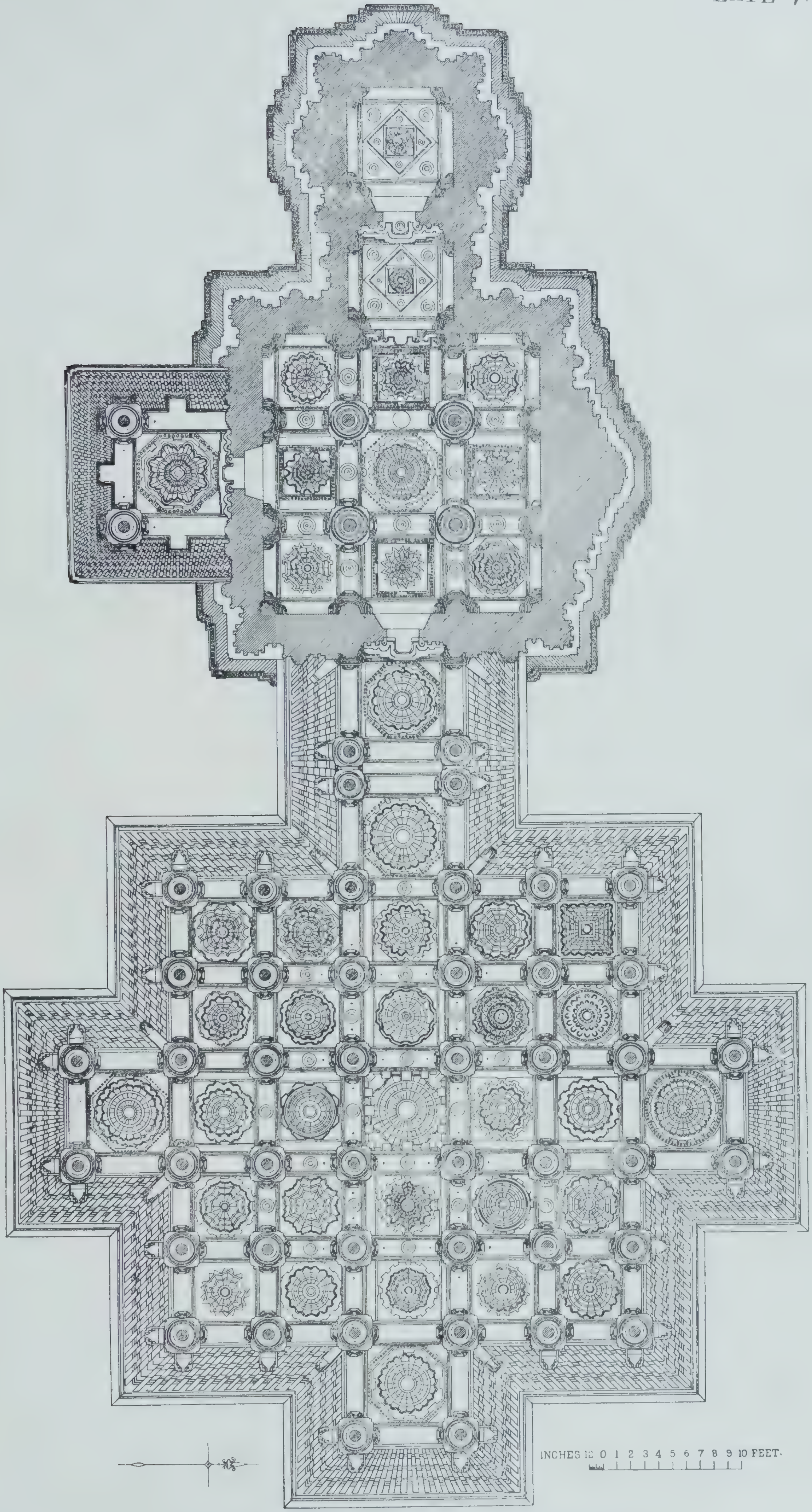
25—26. Kṛishṇa slays Kaṁsa—damaged.

North Doorway :—

MAHÂBHÂRATA.

1—3. Kuṅtî and the Pâṇḍavas seek the protection of Bhîshma.
4. Bhîshma scolds the Kauravas.
5. The five Pâṇḍavas.
6. Bhîma fells the Kauravas from the tree perch.
7. Arjuna helps Drôṇa teach Drupada a lesson.
8. Virôchana deceives the Pâṇḍavas.
9. The house of lac is burnt.
10. Bhîma rescues the Pâṇḍavas.
11. Bhîma slays Hiḍimba.
12. Bhîma slays Bakâsura.
13. Drupada obtains Dhṛishṭadyumna and Draupadî from the fire.

PLATE V.


INCHES 12 0 1 2 3 4 5 6 7 8 9 10 FEET.

AMṚITÊŚVARA TEMPLE
AMṚITAPUR-TARIKERE TALUK
PLAN-LOOKING UP

(p. 11.)

Mysore Archæological Survey.]

14—15. Arjuna shoots the fish and wins Draupadî.
16—17. The Pâṇḍavas defeat and drive off hostile princes.
18. Arjuna, supported by Kṛishṇa, grants Agni's request.
19—20. Arjuna burns the Khâṇḍava forest.
21. Arjuna and Kṛishṇa defeat Iṅdra.
22—24. Yudhishṭhira performs Râjasûya under Vyâsa's guidance.
25—26. Kṛishṇa slays Śiśupâla.
27. The Pâṇḍavas and Kṛishṇa at dice.
28. Duśśâsana undresses Draupadî. (Plate IV, 6.)
29. The Pâṇḍavas, while leaving for the forest, are attacked by a demon (?)
30. Arjuna performs penance on the Iṅdrakîla hill.
31—33. Arjuna fights for the boar and defeats Śiva.
34. Śiva bestows Pâśupata arrow on Arjuna.

Tower.

The tower of the main temple is a soap-stone structure with seven rows of indented square-shaped kîrtimukhas rising one above the other in the west, south and north. In each one of these is usually seated one of the 18 Rudras. The stone kalaśa on the west has disappeared and has been replaced by a metal kalaśa. The tower has its usual projection over the sukhanâsi and this projection is supported by beautiful figures of Brahma and Vishṇu on its sides and bears on its top the characteristic group of Saḷa fighting the lion; and on its front face is a large kîrtimukha with Śiva as Gajâsuramardana in its centre—a beautiful image of Śiva dancing on the elephant-demon, ten of its 16 arms being broken. Near him are Naṅdi, dancing Gaṇêśa, Kinnara and goblin, while to his right stands Brahma playing on his vîṇa and on his left Vishṇu accompanies on the flute. On the tôraṇa are the eight Dikpâlakas and the whole group is a fine piece of Hoysaḷa sculpture. In front of this group, the roof of the navaraṅga bulges up and is stated to have contained in this bulge a large room supported by 9 pillars.

Ceilings.

The navaraṅga has in all 30 ceilings, each with a dome. (Plate V.) Each dome has its own peculiar design and some of the designs are rare forms, like those near the northwest angle. Since it is difficult to describe these by words, an attempt has been made to depict them in outline in the ceiling plan. Some of these remind us of some ceiling plans of the Châlukyan temples only rarely found in the Mysore State. The central ceiling, however, has rows of carved figures, the lower one containing dancing Gaṇêśa, Śiva, Kumâra, Vênugôpâla, Brahma, etc., and the upper one, the 8 Dikpâlas and attendants.

The walls of the temple are decorated with vertical scroll bands of beautiful and varied designs. (Plate III, 3.)

The southern and eastern porches of the original temple are also similarly designed and have nothing remarkable about them. But the north wall has no porch on that side. It shows that the southern porch was intended for communication with the Dêvî's shrine in the right courtyard.

NARASIMHARAJAPURA.

Basti Buildings.

About one mile to the south-west of Narasimharâjapura is a group of Jain buildings constructed almost entirely of wood and earth. One of them contains an image of Chaṅdraprabha, 2½ feet high, which even now bears marks of having been in water for a long time. It is said to have been near Tadasa, 4 miles away, in the Bhadrâ river and brought here for worship. It is of white marble, has a knot in the centre of the chest and is in the yôgamudrâ. It is a fine image and gives the idea that the seated figure is a boy of about eight years. There is the Moon on the pedestal, symbolic of Chaṅdraprabha. (For other details see M. A. R. 1916).

Image of Chandraprabha.

Jvalamalini Temple.

The temple of Jvâlâmâlinî is also a structure of about the 18th century. The goddess (Plate VI, 3) is seated in the sukhâsana posture and holds in her eight hands dâna, double arrow, chakra, triśûla, pâśa, flag, bowlet, and kalaśa. The image appears to be of the Vijayanagar period, with its thick breast band and rough drapery. It is moderately good and a rare icon. On the brass facing of the pedestal, there is a three-line Kannaḍa inscription. The goddess has a buffalo pedestal and thus peculiarly combines the characteristics of a number of goddesses.

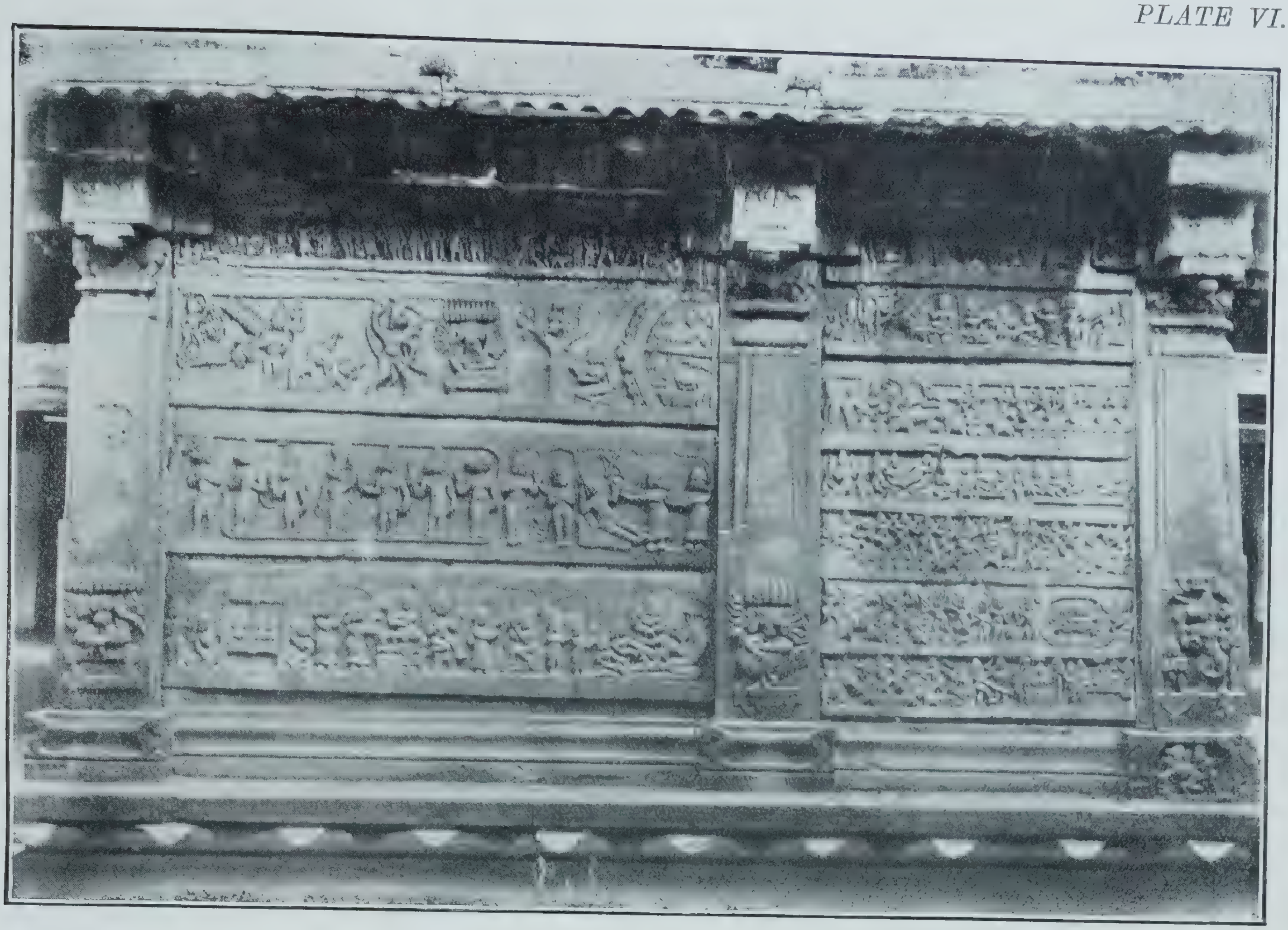
Santinatha Basti.

Śâṅtinâtha is a fine figure, about three feet high, of dark stone and is of the 14th century with an inscription on one side. Most of the tile-roofing of 150 years ago has been done with tiles similar to those found at Chandravalli (Chitaldrug). The old compound walls are of laterite bricks.

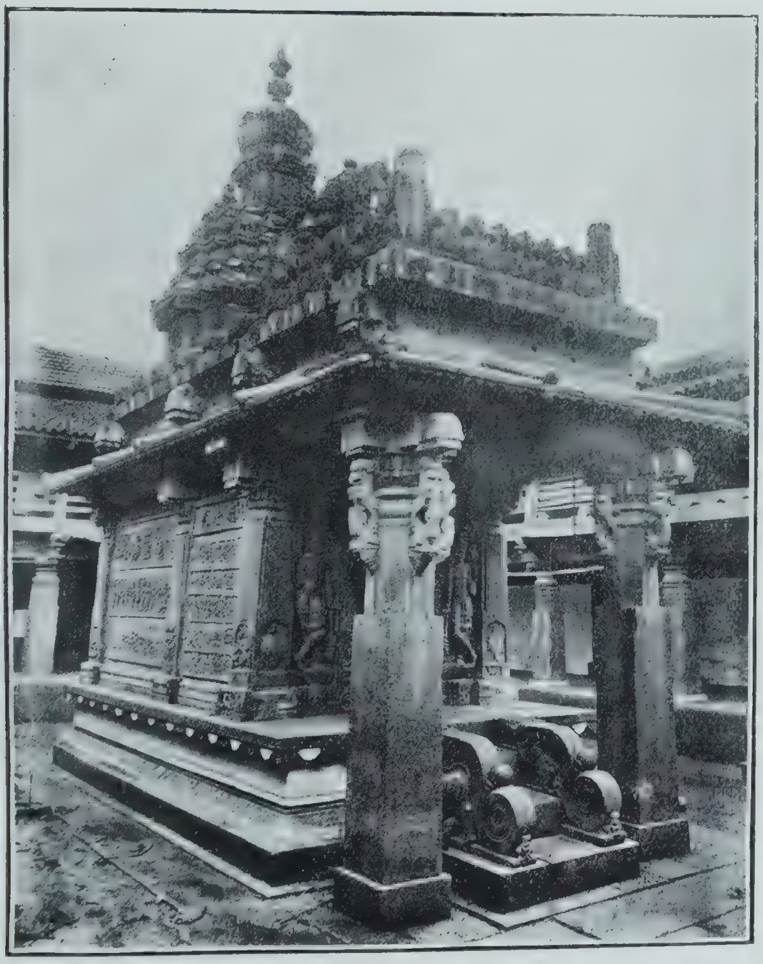
JAMBITIGE AGRAHARA.

Isvara Temple.

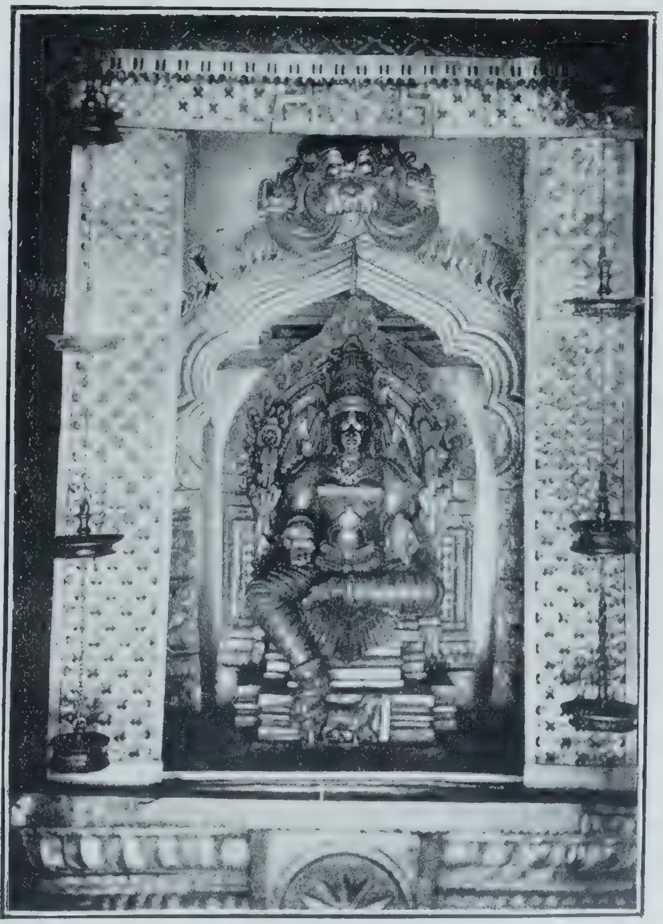
This is an agrahâra by the side of the Tungâ river, about one mile from Hariharapura on the Koppa road. It has about fifteen Brahman houses, ten of which form an enclosed wood and tile 'vaṭhâra.' In the centre of the courtyard thus formed stands a small Dravidian temple of granite (20′ × 10′ × ht. 27′) dedicated to Nîlakaṇṭhêśvara (Plate VI, 2). A long Kannaḍa inscription on the stone basement records that the temple was built in 1733 A. D.



1. NILAKANTHESVARA TEMPLE AT JAMBITTIGE: SOUTH WALL (p. 13).



2. NILAKANTHESVARA TEMPLE AT JAMBITTIGE: SOUTH-EAST VIEW (p. 12).



3. BASTI AT NARASIMHARAJAPURA: JVALAMALINI (p. 12).

Sculptures.

The temple has a garbhagṛiha, a sukhanâsi and a maṇṭapa of two Dravidian pillars. In the garbhagṛiha (6′ × 6′) which is quite plain, there is a granite pedestal, 2½′ high. On the latter stands a small liṅga of black stone, 7″ high, which is old, though the temple itself is new. The sukhanâsi (6′ × 4′) has a bull. The inner walls and the outside of the temple are fully carved with reliefs. (See M. A. R. 1916.)

INNER WALLS.

West.—

Gaṇêśa on a rat in a vimâna which is placed on the back of an elephant; Durgâ on a maneless lion with abhaya, chakra, śaṅkha and dâna. Above, the story of Vâlmîki in a frieze.

North.—

Brahma; Chandra in a maṇḍala, with ten hands bolding akshamâlâ and pustaka in two hands and kumbhas in the other eight, being driven in a chariot drawn by ten horses: Sûrya-Nârâyaṇa with gadâ, chakra, śaṅkha and padma, being similarly driven in a chariot of seven horses; Bhûmaṇḍala with Âdiśêsha—the eight gajas and Mêru-parvata are one above the other.

South.—

Mahêśvara in chariot, with his ten hands thus disposed: abhaya, ḍamaruga, triśûla, chakra, śaṅkha, padma, gadâ, pâśa, sarpa and dâna; Vêṇugôpâla below.

OUTER WALLS.

East.—

The eight Dikpâlas: Agni is absent and the north-east is blank; the ten avatâras including a Jina-like standing Buddha and Kali, confused for Kalki and showing Kali allowing his wife to ride while his mother carries burden behind. On the jambs in front of the Dvârapâlas, the attendent female figures are Ahalyâ and Târâ.

South.—

West square: From ‘Śeshaśâyi’ to ‘Suṅdarakâṇḍa Râmâyaṇa’; East square: ‘Mahâbhârata’ from ‘Virâṭa-parva’ to the end (Plate VI, 1).

West.—

‘Râmâyaṇa’ from ‘Sîtâ-kalyâṇa’ to the death of Râvaṇa.

North.—

West square: ‘Bhâgavata’ from ‘Śêsha-śayana’ to the death of Kaṁsa; ‘Bhârata’: birth of the Pâṇḍavas.

The Brahmans of the place belong to the Kandâvâra community and are the disciples of ‘Bâḷe-Kuduru maṭha’ of South Canara and not of Śriṅgêri.

HARIHARAPURA.

The Svâmi of the Śrî-Maṭha has been away touring for the last seven years. His name is Śrî Svayaṁprakâśa Śrî Râmânaṅda Sarasvatî Svâmi.

Narasimha and Sarada Temples.

The Narasiṁha temple is very modern and of stone and has a metallic image of Narasiṁha. But the Śâradâ temple has a Śrî-chakra yantra said to have been drawn by Śaṅkara. On this a metal Śâradâ is now kept and worshipped. The site is only a few yards from the river Tungâ which flows north-west.

Madhavesvara Temple.

The Mâdhavêśvara temple has two inscriptions (read in 1916). Between the modern images of Gaṇapati and Veṅkaṭaramaṇa of the 18th century, is a liṅga, 2″ in diam. and 4″ high, on a pedestal, 10″ high.

SRINGERI.

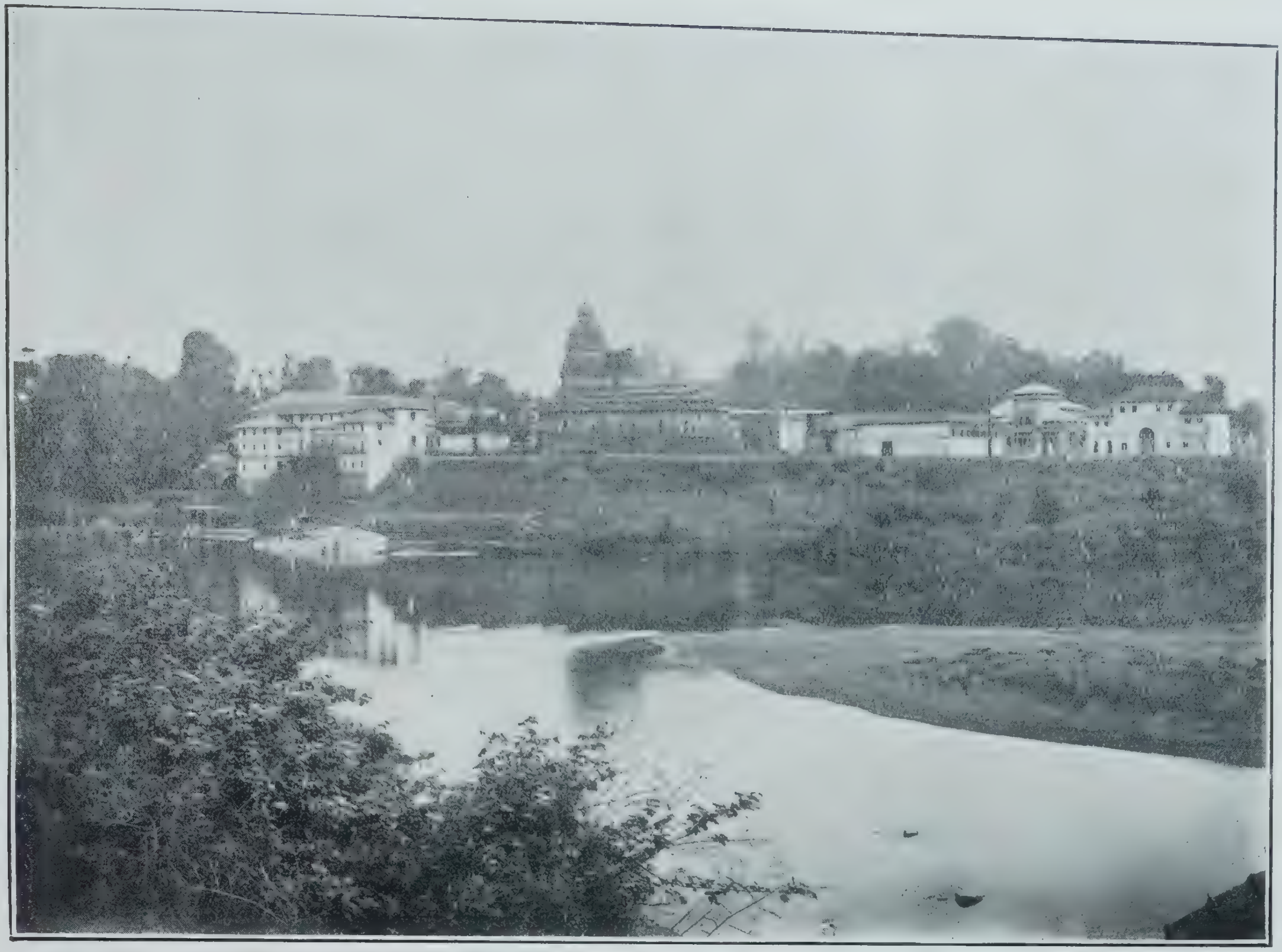
Hale Sringeri Vidyasankara Linga.

Haḷe-Śṛiṅgêri is a village two furlongs to the west of Śriṅgêri with about one Brahman and twenty other houses. It has a small mud shrine, housing the old Vidyâśaṅkara liṅga which is about six feet high. (Plate VII, 2.) On a 'pâṇibaṭlu' or pedestal, 1½ feet high, is a square pillar-like liṅga with images carved: on the east is the monk Vidyâśaṅkara (1½ feet high) in yôga-mudrâ with a sanyâsi disciple on either side, while on the prabhâvaḷi above him is Lakshmî-Narasiṁha with Śrî and Bhû on right and left and Sûrya and Chandra, respectively beyond them; on the south face is Brahma, three-headed, seated with the eight Dikpâlas on the prabhâvaḷi; on the west face is Vishṇu with chinmudrâ, chakra, śaṅkha and padma; and on the north face is Śiva with the attributes—abhaya, paraśu, ḍamaru and dâna. Above the pillar liṅga, for about a foot and a half from the top, is another complete liṅga with pâṇibaṭlu (?)

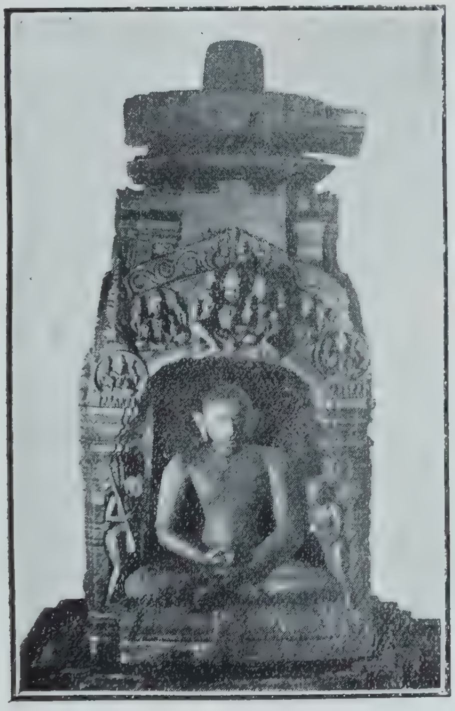
Vidyaranyapura.

Vidyâraṇyapura lies about a furlong southwards and has at present only 35 Brahman houses out of the 120 families originally living there. All the original donees are said to have been either 'Kammes' or 'Hoysaḷa Karṇâṭakas' who sold away their houses to others subsequently. Vidyâraṇya also must have been a Karṇâṭaka. But Vidyâśaṅkara is said to have been a 'Choḷi' since some 'Choḷis' have set up his image in the agrahâra. These people, too, have now left the place. The temples dedicated to Sadâśiva liṅga and Pârvatî are later and unimportant structures. The Âdiśaṅkara temple has a fine granite mûrti made by workmen from Madras fifteen years ago.

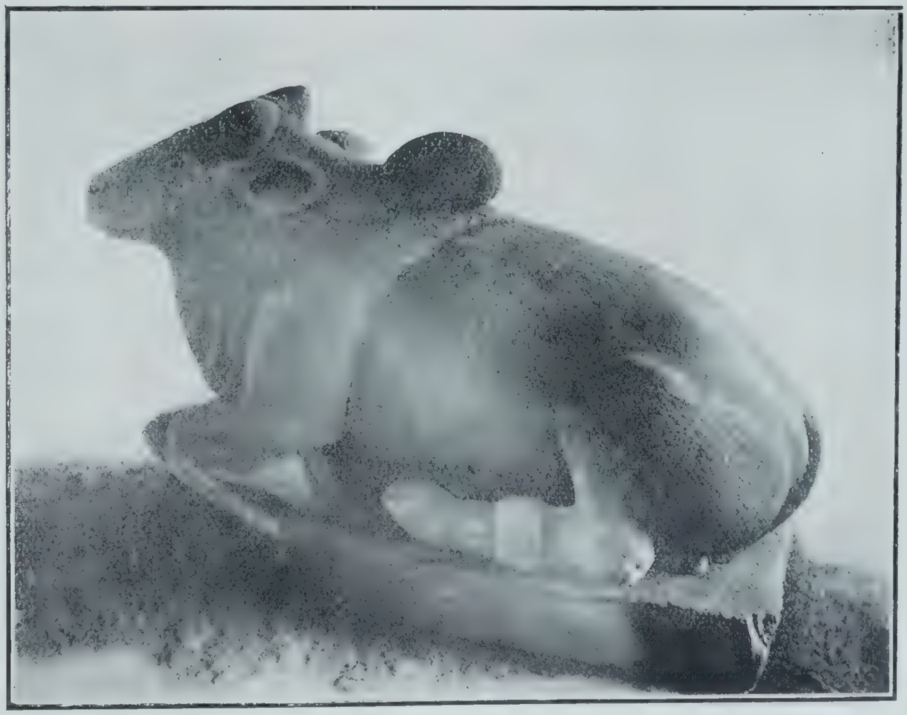
Sadasiva and Parvati Temples.



1. VIDYASANKARA TEMPLE AT SRINGERI: VIEW FROM SOUTH-EAST (p. 16).



2. VIDYASANKARA LINGA AT HALE-SRINGERI: FRONT VIEW (p. 14).



3. RISHYASRINGESVARA TEMPLE AT KIGGA: BULL (p. 16).

Lakshminarasimha Temple.

In the Lakshmî-Narasiṁha temple, the image of the deity, about $2\frac{1}{2}$ feet high, is rudely executed; but it is said to have been installed, along with Sadâśiva liṅga, by Vidyâraṇyasvâmi.

Hariharesvara Temple.

The small temple of Hariharêśvara situated on a high ground about a furlong to the west of the Vidyâśaṅkara temple, has only a garbhâṅkaṇa ($5\frac{1}{2}' \times 5\frac{1}{2}'$) and a mukhamaṇṭapa (6′ × 6′) both of which are built in the common-place modern Dravidian style. The granite image, however, of Harihara, which is about $4\frac{1}{2}$ feet high, may be even dating from the 14th century, as it is said to have come down from the days of Vidyâśaṅkara and, in fact, as its longer lower limbs indicate. (The Nâgari inscription by its side has already been read.)

Parsvanatha Basti.

The Pârśvanâtha basti which lies in the centre of the town has a garbhagṛiha, a sukhanâsi, a circumambulatory passage (pradakshiṇa) and a navaraṅga with pillars having octagonal shafts and square and wheel-shaped mouldings. The mukhamaṇṭapa in front does not seem to have originally belonged to the basti, but to have been brought over from elsewhere and set up here. The main temple (50′ × 30′) which is probably earlier than 1400 A. D. has a peculiar sloping roof made of granite slabs. The image inside the garbhagṛiha is of black stone and about one foot high. In the navaraṅga are kept three images of Pârśvanâtha along with two inscription-stones which have illustrative panels. Of the latter, the larger one is of the 11th century A. D. and has been read by Mr. R. Narasimhachar. Its upper panel has a Jina seated in yôgâsana, while in the lower one is the figure of a mahârâja, also seated in yôgâsana. But the smaller inscription has not been read. Its two first lines are visible but the remaining three are worn out. Here are also two panels: on top Jina is seated between two female attendants; below, a yati teaches a râṇi who has her hands folded and is being fanned by her female attendant with a fly whisk.

Mallikarjuna Hill and Temple.

On the north is the Mallikârjuna hill, about 100 feet high, which is climbed up by a fine flight of about 170 steps. A middle sized temple with two prâkârâs exists on the top of this hill. It has four inscriptions and appears to have been constructed about the same time as the Kigga temple, that is, probably, during the early Vijayanagar period (14th century). It has a garbhagṛiha (15′ × 15′), a sukhanâsi (15′ × 7′) and a navaraṅga (30′ × 30′), all squarish or oblong. The garbhagṛiha has a liṅga (4′ high) called Mallikârjuna which is said to have been worshipped by Ṛishyaśṛiṅga in the 'Trêtâ-yuga.' Vibhâṇḍaka is also said to have been absorbed into it; hence the liṅga has the second name 'Vibhâṇḍaka-liṅga.' A third name for it is 'Malahani Karêśvara'. The sukhanâsi doorway is guarded by dvârapâlas and chauri bearers, while at the end of the west wall of the navaraṅga are Gaṇapati on the south and Durgâ (Mahishâsuramardinî) on the north. The central ceiling of the navaraṅga has a well carved Bhuvanêśvari which is fine and neat for granite work. Both in the navaraṅga and the mukhamaṇṭapa the pillars, which are 16 sided and have 4 sided bases, are well ornamented with relievos of Ugranarasiṁha, Vîrabhadra, Âñjanêya, Kâḷiṅgamardana, Durgâ, Chaṅdra, Chaṇḍikêśa (?), Śrî Râma, Lakshmî-Narasiṁha, Shaṇmukha, Vêṇugôpâla, dancing musician and a servant. The stone 'dîpastambha' containing the figure of Gaṇapati drawn by Narasiṁha Bhârati lies to the north of the temple front.

Janardana Temple.

The Janârdana temple is a very old structure with its roof formed of slabs slopingly placed lengthwise but not breadthwise as in the Jain temple. The large granite maṇṭapa on the right bank of the river has a finely polished black stone (made recently by Chidaṁbaraṁ workmen), a liṅga, a bṛindâvana of the late svâmi and his statue.

VIDYÂŚAṄKARA TEMPLE.

(Reserved for a detailed study later on)

(Plate VII, 1).

KIGGA.

Rishyasringesvara Temple.

This is about 6 miles to the west of Śṛiṅgêri by road. The Ṛishyaśṛiṅgêśvara temple at this place has two prâkârâs, the inner one of which has near its door two stones containing five inscriptions (E. C. VI Koppa 37). In the south-west corner of the same prâkâra and in front of a modern substitute for the old Mallikârjuna liṅga is a Basava or bull brought from an old temple situated about 20 yards east of the big temple (plate VII, 3). This bull which has no ornaments is most natural looking and probably dates from the Pallava times. It is of very great sculptural value, since it is highly realistic and has little of the conventionalised work.

The temple has a garbhagṛiha (about 12′ × 12′) a sukhanâsi (10′ × 8′) and a pradakshiṇa. On either side of the garbhagṛiha doorway is a small shrine, the one on the right containing a two-handed Gaṇapati and that on the left, Mahishâsuramardinî. The liṅga which is 5′ high, tall and pillar-like (4′ in height) has three small projections—one on top like a horn, another to its left like a lady (consort Śâṅtâ) and a third in front representing Naṅdi.

Both the garbhagṛiha and the sukhanâsi are plain. The pillars in the navaraṅga (30′ × 30′) have octagonal shafts with square mouldings below and round ones above ; while on the panels of these mouldings are, in low relief, the following figures which are of early Vijayanagar workmanship :—

Kâḷiṅgamardana ; haṁsa couple ; Ugra-Narasiṁha ; a dêvî (Gaṅgâ?) standing on makara ; a dancing hermit with musical instruments ; Gôpî and Kṛishṇa ; Râma, Lakshmaṇa and Sîtâ ; Garuḍa ; two snakes forming an ornamental square ; Kinnarî with one head and two bodies ; ornamental padma ; makara with floral ornamentation ; three haṁsas forming a chakra ; ornamental vṛiksha ; padma ; lady with mirror; makara ; Gaṇapati ; ornamental designs ; Hanumân ; haṁsa ; lady dressing her hair ; horseman ; elephant ; three acrobats revolving in a wheel, holding alternate hands and legs ; and lady looking into mirror.

The mukhamaṇṭapa has six pillars, four of which have ornamented octagonal shafts and wheel top.

The whole temple is of granite. Round the maṇṭapa is a stone bench. The two front pillars of the maṇṭapa are Dravidian with man-ridden lions rearing upon elephants.

Nandi Mantapa.

Opposite to the temple is a Naṅdi maṇṭapa with a bull. The two pillars forming the inner porch of the temple are very old and one of them has an ancient Châlukyan inscription. These pillars might have been brought from some ruined temple and used here.

NARASIMHA PARVATA.

Kala Bhairava Stone Image.

The Rivers.

Ugra Narasimha.

This is climbed up by a hill pathway, three miles long, from Kigga. Half way up, to the west of the path, there is said to have been a naked Kâla Bhairava image of dark granite, which was entombed by a landslide. Near the top, just to the east, is a plain having in its eastern part a water tank (25′ × 10′) in which the rivers Nandinî, Naḷinî and Sîtâ are said to take their origin. Right on the top of the hill, about 15′ south-east of the boundary line and between two boundary marks, is a natural boulder, 6′ high, in the upper part of which are several natural and very faint depressions which, putting together, may be imagined to represent the god Ugra Narasiṁha, about 3′ in height, tearing Hiraṇyakaśipu to pieces. A few small modern stone Gaṇêśas are kept near it by the worshippers. The late Svâmi Narasiṁha Bhârati of the Śriṅgêri maṭha used to spend the Chitra month of every year here. On a boulder to the right are two sets of foot prints said to be the genuine and forged ones of Ṛishyaśṛiṅga muni who was ordered by

Foot Prints of Rishyasringa.

the god to go to Kigga for 'tapas'. (By the side of these foot prints is a modern Kannaḍa inscription). About 3′ to the front of Narasiṁha is a rude stone, 2½′ long and 1′ high, said to be worshipped with butter as a tiger. About 20 yards to the south of the god are two small boulders pointed out as 'Sarpa' and 'Garuḍa'; and 20 yards to the south-west is a triangular stone, 3′ by 3′, called Vana-Durgî. A furlong to the north-west is a rock on which Naṅdi's feet and chain are seen. There is said to be a Durgâ temple half a mile lower down on the west.

Tradition.

Narasiṁha is said to have been pleased with this spot and its peaceful atmosphere and ascetics. He shed tears of joy from which sprang the two rivers Naṅdinî and Naḷiṇî. The river Sîtâ which goes to South Canara is said to have originated from the overturned 'Kamaṇḍalu' of Bhârgava. The devotees are in the habit of building small temples for merit.

Manipura.

About three miles to the south is a large hilly table-land which is pointed out as Maṇipura, the capital of Babhruvâhana. This fact is interesting, since another place of the same name close to Châmarâjanagar in the Mysore District has the same tradition. The site has to be studied detail.

KALASA.

The Bindumâdhava and the very small Durgâ temples at Kaḷasa are both unimportant modern structures.

Kalasesvara Temple.

The Kaḷasêśvara temple stands on a hillock to the east of the town and faces east. The outer prâkâra is modern and is, except in front where it is of stone, of wood and tiles. The main building is definitely of the Nâyak period. It has a garbhagṛiha with a liṅga (9″) slanting towards the north. The navaraṅga, which has doors both to the north and south, has 16 sided wheel-topped granite pillars of the Nâyak days. The mukhamaṇṭapa is supported by four plain pillars inside and two lion pillars of Dravidian type in front.

The Dêvî temple is also of the Nâyak days. The only things of interest here are the two female lion riders who guard the front door.

The main temple has a pyramidical stone 'śikhara' with a metal kalaśa and may belong, more probably, to the 16th than to the 13th century. It is like most malnâḍ stone temples (Kigga temple for instance) but of inferior workmanship.

The oldest sculptured piece in the neighbourhood is the Kshêtrapati slab which is of soap-stone and has a row of animals running around it. It is about 2′ in diameter and has the seven horses in front and makaras on the 'sômasûtra'.

Near the steps and main gate is a regardant lion, about 2' long, of soap-stone, which appears to be a Hoysaḷa work. The only inference to be drawn thus is that formerly stood here a Hoysaḷa temple.

Coins.

Mr. Venkatadasappa of the place showed about 120 coins of which the following are noteworthy. (Impressions and wax moulds were taken as he would not sell them):—

1. A Gajapati varâha of gold with Kan. ins. ವಿಜ in Châlukya characters, clearly visible.
2. A gold coin of Ghiyâsuddin Tughlak.
3. A gold varâha of Veṅkaṭapatirâya.
   Obv: Veṅkaṭêśa
   Rev: Leg. ‘Śrî Veṅkaṭêśvarâya namaḥ’.

BALLALARAYANA DURGA.

Fortress.

Ballâlarâyana Durga is a stronghold which commands the Kotigehar pass leading from the Kadur District to South Canara. A pathway leads up this hill from Hulikân estate. Half way up we come across a gateway which is protected by a breast-work rampart and supported by two low bastions, round in shape, and having holes for musket and cannon. The walls are made of blocks of softish dark slate built in the cyclopean way without mortar. No doorframe is to be found here. Further up the hill towards the trigonometrical point is a stronger gate similar in construction, but with the gate frame of dark trap stone, about 1 foot thick, having ornamental designs of creepers and parrots. Next to the walls, in the corner between them and the frame, are found the sculptured heads of an elephant on the north and of a horse on the south. Round bastions of about the 17th century A. D. protect the gate at a distance. The wall is about 15′ high and 12′ thick. Above are the battlements. There are holes to indicate the position of the doors behind which a wooden beam must have been used as a belt. The wall has corresponding holes. Inside are the roofless stone walls of two guard-houses.

Citadel.

On the top of the hill, at the west end, is the citadel, the middle portion of which serves as the modern trigonometrical station. A precipice supported by batteries and walls guards it on the way up the hill on the west. A round battery towards the north has cannon mouths overlooking the only way up the hill and the modern Hulikân estate. The view to the north, overlooking the valley full of trees, is beautiful. From the citadel towards the west and south we get a view of South Canara. Both inside the citadel and outside it are the stone walls, sometimes 5½′

high, of buildings, now ruined and roofless. The citadel which is about 80 yards long north to south and 50 broad east to west, is oblong in shape with its gate to the north and its corners being protected by round bastions provided with a parapet wall and cannon mouths and musket holes. The walls of the citadel are about 10′ high and have also parapets with musket holes only.

Palace Site.

To the east of the citadel on a lower level is a large plateau enclosed by low hills in the middle of which are two tanks. Nearby are the ruined walls of stone buildings one of which, at least, to judge by the large-sized rooms and halls, must have been the Palace.

Towards the second gate mentioned above are the old tombs and a part of the second fort wall. Its ramparts have ornamental tops after the fashion of the forts at Bijapur.

Three lines of fortifications including the citadel are definite and by the side of the pathway leading to the first gate is a musket-holed wall overlooking the valley to the east.

BABA-BUDAN GIRI.

Ruined Fortress.

About two miles by a pathway to the north of the ‘Dattâtrêya Pîṭha’ is an extensive fortress, now ruined. In a large hollow between the hills is a very deep natural pool (80 yards by 50 yards) which is ever full of water on account of a spring which flows in from the east. A conical natural stone, now covered over with red earth, is called ‘Gâḷikere Keñcha’ and worshipped by people from far and wide. Its priest is now a Śrîvaishṇava dâsayya (a Kuruba) of ‘hâlumata’. Bloody offerings are made to this god Keñcha.

Galikere Kencha.

Two lines of fortifications are to be seen enclosing the ridge to the south of the Gâlikere hill. The eastern ramparts are natural precipices. The hill near Gâḷikere is 5707 feet high and has precipices on the east overlooking a wide stretch of country including Sakkarepaṭṇa and Madak-kere.

The survey point is now marked by a trap stone pillar which, originally, was perhaps a jamb of the fort gate.

Dattatreya Pitha.

The ‘Dattâtrêya Pîṭha’ is a large cave, about 50′ × 15′ × 4½′, divided into two compartments by a stone wall having a door-frame (3½′ × 2½′) of evidently Hindu workmanship. At the back of the inner chamber is another frame of the same size leading to a narrow cave into which Dattâtrêya is said to have disappeared. None is allowed to enter it. There is a flat seat in front, facing west, below the low vault of the rock. It is 3½′ high only and pointed out as the ‘Pîṭha’ of Dattâtrêya. On the right side of this seat there is in the ground a stream through which water flows during the rainy season. Near the north wall are the seats of the four 'śishyas' of Dattâtrêya, on each side of which is a kaḷaśa of earth crowned by one of metal. In the outer hall by the side of the north wall, are the tombs of these four disciples of Dattâtrêya: Malik Tujai, Malik Wazir, Malik Kabu and Malik Safir, who are all alleged to have been the sons of the Padshah of Turan. The door (4½′×2½′) of the hall has a padma on the lintel. Opposite to these tombs to the south is a cave (2½′×2½′) through which a tiger is said to visit the seat every Monday and Thursday. A similar cave opposite to it extends to the west. It is a little higher and, in some places, 6′ deep. At the western end a deep pit has been formed by flowing water. Evidently there could be plentiful water supply here during many months in a year. Between these two caves is a corridor (15′×10′×8′) of stone with distinct traces of Hindu workmanship. In front of one of the caves is a porch of stone. To the west of the caves lie a large number of soap-stone beams which must have belonged to a temple.

The open yard in front has a raised 'gaddige' near which is a Persian inscription. In the outer yard within the compound are Moslem tombs some of which have inscriptions in Persian.

The Svâmi Qualandar stated that the Dattâtrêya Pîṭha was well known in the times of Ballâḷa and that Bâbâ Buḍan was already there at that time. Subsequently when Malik Kafur invaded the south the gurus of the present svâmi are said to have come from Bijapur about 600 years ago. Tippu in his grant has referred to the 20 villages given by the kings of Ânegondi, which he restored. Malik Kafur's sannad (and Humayun's also) is in the custody of Khaji Syed Mohammed Shah Khadri of Dod Medur, two miles from Belur. The buildings near the 'Pîṭha' are said to have been built by Chennammâjî of Nagar.

Atri's Retreat for Penance.

Three miles to the east of the Pîṭha, near the eastern precipice, is a small waterfall, about 50′ in height. A short distance from it are two caves pointed out as being associated with Atri's penance.

HIREMAGALUR.

Kodanda-Rama Temple.

At Hirêmagalûr the inscription in the Kôdaṇḍa Rama temple, has a doubtful date, the first two digits being now effaced. But the inscription on the floor bears the date 801 which is equivalent to A.D. 879. The temple has a garbhagṛiha, a sukhanâsi and a navaraṅga; the first two completely and the last, only in respect of the rounded lathe-turned cylinder-like pillars, being Hoysaḷa. The walls of the navaraṅga and the open mukhamaṇṭapa are all later structures of the Dravidian type and have nothing either ornamental or, in other respects, remarkable about them. The garbhagṛiha has a shallow padma ceiling under which are three icons of Sîtâ, Râma and Lakshmaṇa, the latter two holding bows in their left, and arrows in their right, hands. The images together with the Hanumân pedestal are 6′ high, while, of the icons, that of Râma measures only 4½′ in height. All the images stand on a single pedestal and have no prabhâvaḷi. But they are good examples of Hoysaḷa sculpture. The garbhagṛiha doorway is a partly worked Hoysaḷa specimen. The ornamental work on it as also on the pilasters, belonging to the star-shaped kind, may be noticed. The pillars of the navaraṅga which are 8′ high and 1′ 10″ in diameter are all lathe-turned; but their unfinished surfaces are left rough. The sukhanâsi has the old portion (7′ 9″ × 7′ 9″) opening into a later extension ((7′ 9″ × 5½′). The mukhamaṇṭapa (about 40′ × 30′) is of about the 17th century A.D. and has no sculptural work. The outer walls of the garbhagṛiha and sukhanâsi are of soap-stone and characteristically Hoysaḷa in execution.

The plan of the old portion of the temple is not stellar. No platform is now visible. The basement panels have no sculptural friezes. The main portion of the wall has two rows of images, each about 1½′ high. But the figures are not very good and do not deserve very much attention except for iconography. The lower row has :—

South Wall :—Garuḍa ; Vêṇugôpâla : Janârdana ; kissing couple ; Kâḷiṅgamardana ; Yôganarasiṁha ; Gaṇêśa.
West Wall :—Lakshmînârâyaṇa with female attendants.
North Wall :—Seated Lakshmî ; Kêśava and Garuḍa.
Upper row :—Kêśava ; Gôvardhanadhâri ; Hanumân ; Lady with mirror ; Kêśava ; standing Narasiṁha with śaṅkha, padma, gadâ and chakra ; Janârdana ; Kêśava ; Hanumân, etc. Most of the images are half worked.

A modern compound wall has taken the place of the old prâkâra. At the south of the enclosure is a portion of the old prâkâra, with shrines containing the following :

1. *Dêśika* :—Rude image of the Nâyak period.
2. *Yôganarasiṁha* :—A fine soap-stone figure, 5′ high, with his two front hands resting on his knees and his back hands holding chakra and śaṅkha. The prabhâvaḷi, which is also fine, has the usual ten avatâras without Kṛishṇa. The god has on his right chest the kaustubha mark. There is the figure of Garuḍa on the pedestal.
3. *Sugrîva* :—A figure of the late Vijayanagar period, about 5′ high (image only 4′), standing to front with hands folded, wearing crown and ornaments and with the tail lifted up behind. There is a Kannaḍa inscription of about the 16th or 17th century A.D.

mentioning a certain Tâtiyappa, son of Îśvara Pant, as the donor of the image.

4. *Mâdhava* :—An image, nearly 5′ high, on a pedestal, about 1¼′ high. It is, very probably, of the Gaṅga period having neither the crudeness of later work nor the fine ornamentation of the Hoysaḷa period. The attributes in its several hands are thus disposed: unworked padma looking like apûpa or môdaka; chakra with edge to front; śaṅkha without handle; kaṭihasta (hand freely placed on thigh).

5. In the north cells of the prâkâra there are four modern images of the Âḻvârs: Periyâḻvâr, Râmânuja, Nammaḻvâr and Kûrattâḻvâr, and also one smaller image of Yôganarasiṁha of the Hoysaḷa period which comes from Madhurâkshêtra. In the front wall of the cell containing the last figure there is a Hoysaḷa round pillar.

Isvara Temple.

The Îśvara temple is situated about 100 yards to the north of the Râmânuja temple. It is also an admixture of the old Hoysaḷa and modern Drâviḍa work. The liṅga called Sîtala Mallikârjuna, which is about 1′ high, the rounded pillars, about 10″ in diameter, and the finely designed front doorway are all possibly of the Hoysaḷa period. The doorway has a novel design of creepers winding round and climbing up the rounded pilasters. In the navaraṅga are kept an old Vîrabhadra, a Mahishâsuramardinî of the Vijayanagar period, a nâga stone and one bull. The central ceiling of the navaraṅga has a modulated, well designed and panelled lotus.

In the small compound in front of the temple are kept an ancient bull and a Jaḍe-muni (see Rep. 1916). The pillar in front of it on the other side of the road is about 7′ high and pointed out as the ‘Yûpastambha’ of Janamêjaya’. On a square shaft, 4′ high, is set upright a large dagger, about 3′ high—all of stone.

Parasurama Temple.

Passing by a large pond we come to the Paraśu-Râma temple. Its navaraṅga appears to be of the late Vijayanagar period. The whole temple is of granite. The garbhagṛiha (8′ × 8′) has on a large pâṇi-baṭlu a sixteen-sided liṅga, about 2¼′ high, on the upper part of which is a projection, to front, of about 9 inches ending in a square (8″ × 8″) and looking like a hammer or ‘suttige’. This is called Paraśu-Râma and is expected to represent his axe. The ceiling has sculptured panels of the Gaṅga times with an inscription. The first panel shows two men cutting perhaps the body of a headless female at her waist. In the second panel are a cow milching a calf and a liṅga under a vimâna. Near by lies a slab. A tiger and an anthropoid Gaṇḍabhêruṇḍa are also there side by side, the latter with sword in hand.

SAKKAREPATNA.

The Palace: its Fortifications.

This is situated in a fertile plain about 14 miles to the north-east of Chikmagalur on the Kadur road and surrounded by the Bâba-buḍan and other hills. Its population consists of Hoysaḷa Karṇâṭaka Brahmans, Gaṅgaḍikâr Vokkaligas, Kurubas, etc. The wells have a good supply of water and a channel also runs here from Ayyanakere. Tradition has it that the fort in the town was built by the Pâḷḷegâr Rukmâṅgada whose younger brother was Dharmâṅgada. There are two ruined lines of fortifications with gates to the east and west. An inner citadel which stands on a high ground has a tower on the top of which, even now, there is a large cannon of the old type, about 20′ in length and 2′ in diameter with 9″ bore. East of the battery are the ruined walls of the old Palace. These walls have no mortar. The fort wall is made up of large blocks of stone into the interspaces of which smaller chips have been driven as in cyclopean masonry. Round the second fort wall, even now, there is a deep moat, though part of it is filled in.

Sri Ranganatha Temple.

The prâkâra, the sukhanâsi, navaraṅga, mukhamaṇṭapa, etc., of the Śrî Raṅganâtha temple are all granite structures of the Nâyak days. The place is known as Aṁbarîsha Kshêtra. The north cell has a deity, called Chaturbhuja Râma, which is said to have been brought from the Śakuni-giri, a part of the neighbouring Bâba-Buḍans. The chief deity, Kêśava faces east and is in the west cell. It is an image of the Hoysaḷa type, about 5′ high, holding padma, śaṅkha, chakra and gadâ. It has a fine prabhâvali on which are the usual ten avatâras in the inner row and the 12 Râśis in the outer. The garbhagṛiha is of the Hoysaḷa period. On a pillar in the sukhanâsi there is an inscription of about the 14th century. The north cell contains an image of Chaturbhuja Râma which belongs to the Vijayanagar period. It holds chakra, bâṇa, dhanus and śaṅkha, while on the sides are Śrî-dêvî and Bhû-dêvî standing. But the bronze images are finer and are of Chaturbhuja Râma, Navanîta-Kṛishṇa and the Bhâshyakâr.

Inscriptions.

The garuḍagambha at the Śrî Raṅganâtha temple has on its plate cover several inscriptions of the 19th century A. D. mentioning its erection, certain repairs carried out, etc. There is also a Hoysaḷa inscription nearby on a vîragal in the square to the south east of the temple. It has a Jina figure on top with rows of seated Jinas below. In the basti 'hittalu' by the south wall is another vîragal of soap-stone with the Jina seated above and two worshippers seated on either side of a cross-legged table on which is some carved object bearing about 10 lines of Hoysaḷa characters. Some more stones containing inscriptions are also to be found in the neighbourhood.

Parsvanatha Basti.

In the next compound is a mound containing the ruins of a Jain temple, from out of which is now sticking out a fine soap-stone image of standing Pârśvanâtha, about 5′ high, with the seven-hooded cobra and a fine makara tôraṇa prabhâvali behind. The hands are broken, but the image deserves to be preserved.

Virabhadra Temple.

The Vîrabhadra temple is close to the east fort-wall and used now as a private dwelling. In the garbhagṛiha is the image, about 5′ high, which belongs to the Vijayanagar period. Two metal images of Îśvara and Vîrabhadra are also kept here. In a corner of the navaraṅga, which is constructed of wood and tiles are now stored two Basavas, two liṅgas and a beautiful Hoysaḷa image, about 5′ high, of Gaṇapati, in soap-stone, holding tusk piece, axe, śaṅkha and nectar vessel. Just outside the building is a fine Hoysaḷa image of Śâradâ with the two lower hands broken and the upper ones holding aṅkuśa and pâśa.

Minor Monuments.

The other monuments in the village are the temples of Ballâḷêśvara, Lakshmî, Râmêśvara, Saṇṇakki Vîrabhadra and Sômêśvara. The Ballâḷêśvara temple near the tank, four miles away, is said to be a Hoysaḷa structure with fine sculptures and coins. The pillars, etc., of the Lakshmî temple in the same compound are of the times of Ballâḷa. But the image is ruder than those belonging to this period; perhaps it is a 14th century work. The unimportant Râmêśvara temple has two liṅgas, Râmêśvara and Lakshmaṇêśvara, a recent Pârvatî image, a commonplace bull and a Gaṇapati. The last image is of the Hoysaḷa period. The Saṇṇakki Vîrabhadra shrine is, very probably, of the Hoysaḷa days. The pillars here are all of the rounded type common during the period. Fine sculptured friezes are also strewn about on the ground. To the west of the citadel, 'batêri', is a large pond which supplies fresh water. To its west is a maṇṭapa with round and star-shaped pillars of the Hoysaḷa period. Evidently these were brought from elsewhere and used here in later times. The Sômêśvara temple also has the pillars of the days of Hoysaḷa Ballâḷa. But the rest of the structure is modern. Near the west fort gate is a Hoysaḷa image of Gaṇapati. To the west of the town is a large soap-stone slab, measuring about 15′×15′×6″. It is yet unbroken and said to be Ballâḷa's throne pedestal.

BELUR.

A detailed re-study of the Kêśava temple has been made. The history of the temple and some portions from the detailed study of its sculptures are published below:—

HISTORY OF THE KÊŚAVA TEMPLE.

Vishnuvardhana.

The ruler in whose days the temple of Vijayanârâyaṇa (Chennakêśava) was constructed was Vishṇuvardhana Ballâḷa who broke off from the Châlukyan Empire. The great teacher Râmânujâchârya sought refuge in the Ballâḷa country between the years 1096 and 1122 A. D. (?) and in the course of his sojourn converted Vishṇuvardhana to the Vaishṇava faith and inspired him with devotion to Vishṇu. The king who was victorious in a campaign against the Chôḷa Viceroy of Talakâḍ, returned to his capital and built in commemoration of his victory a temple for Vijayanârâyaṇa, the victorious Vishṇu, in the year 1117 A. D. (Ep. Car. Vol. IV, Belur 58 and 71).

The temple built by him was entirely of soap-stone and consisted of a star-shaped garbhagṛiha with the sculptures of the gods on the outside and a row of small niches below. The niches on the south, west and north were slightly larger and perhaps similar to those of the Kappechennigarâya temple. These have now been covered over by later niches. In the sanctum was installed the beautiful image of Kêśava and on its pedestal was recorded the fact that Vishṇuvardhana got it set up and named it Vijayanârâyaṇa.

In front of the garbhagṛiha doorway was a large sukhanâsi opening without any partition into the navaraṅga hall. Its sides and the western side of the navaraṅga both to the south and to the north of the sukhanâsi were covered by a large wall of soap-stone bearing sculptures on the outside and inscriptions on the inside. Of these latter the most important is Belur 58, mentioned already, which records the construction of the temple and the consecration of the image.

The navaraṅga pavilion was a comparatively large one with beautifully designed pillars and ceilings and was open on all sides except the west. It had three entrances, the spaces between which had raised stone benches supported on the outside by railings. Through the open spaces between the round pillars of this pavilion poured in a flood of daylight from the east, allowing the faithful to admire the beauty not only of the pillars and ceilings of the pavilion and of the beautifully carved garbhagṛiha doorway but also of the wonderful image of Vijayanârâyaṇa which is now enshrouded in darkness.

The garbhagṛiha was surmounted by a suitable high tower of brick, mortar and wood, very probably star-shaped like the lower building itself. The whole temple was borne on a high platform having three stairways on the east, south and north, each supported by a *ratha* or tower on either side. In all, there were nine *rathas* around the platform. Thus situated, the structure must have had a beautiful and commanding appearance, built as it was on the top of the raised ground (Vêdaparvata?) and the whole tower being plated with copper sheets, gold-gilded.

While the king got this temple constructed, his chief queen Śâṅtalâdêvî made her contribution in the Kappechennigarâya temple which was similar in form to the king's temple, though very much less elaborate. The only important difference in the plan was that to the south of the pavilion door was constructed a smaller shrine for the god Narasiṁha or Vêṇugôpâla, more probably the latter, which form of Vishṇu, probably, appealed most to queen Śâṅtalâdêvî. This image is now missing. Kappechennigarâya's image which is exactly like that of Kêśava in the main temple, though smaller in size, bears the name of Śâṅtalâdêvî on the pedestal (Belur 60). The chief difference between the main god and Kappechennigarâya is that the tôraṇa of the former has the *vyûha* of the twelve forms of Vishṇu.

Vishṇuvardhana's inscriptions mention grants to a third deity, namely Lakshmî-Nârâyaṇa (E. C. V. Bl. 58 and 71). This deity is now missing from the temple. It is very probable that it was installed in the south cell of the Kappe-Chennigarâya temple. When this image was lost, the present image of Vêṇugôpâla was probably set up in the place.

Narasimha I.

Vishṇuvardhana's son, Narasiṁha I (1143--1173) is not stated, in the inscriptions, to have made any important changes in the temple. Possibly his attention was concentrated on completing the Hoysaḷêśvara temple at Haḷebîḍ. However, he made two important grants for the maintenance of the temple and for the conduct of worship. But, if the Durbar scene on the north of the navaraṅga doorway is accepted as depicting Narasiṁha's Durbar, there would be some reason to think that he got some improvements made in the temple. Another series of constructions began in the days of his son, Ballâḷa II. That the Kêśava temple and its sculptured gods had become exceedingly popular is evident from an inscription of A. D. 1173 in which a private devotee made a grant of land for the worship of the Narasiṁha image sculptured on the outside wall, to the south-west of the main temple, known as Yêṇî-narasiṁha. A stone pillar bearing Garuḍas on the four sides was also set up for the god, and on it was engraved an inscription (Belur 25).

Ballala II.

The work of Vîraballâḷa II is first seen in the construction in 1175 A. D. of a fine pond, about two hundred feet to the north-east of the temple, known as Vâsudêva-tîrtha. It was supported by an ornamental entrance and two corner towers (Belur 2). In 1180 A.D. Ballâḷa got a large low-roofed store house put up in the north-west corner of the temple (Belur 20). The work done by him by about 1200 A. D. is summed up in an inscription (Belur 72). He states that in addition to the pond and the kitchen (which is on the eastern side near the well) he got the rampart wall put up around. This had two entrances or mahâdvâras, one opposite to the main temple and the other opposite to the Kappechennigarâya temple. The construction of a pavilion is mentioned, and a notable one existing in the compound is the large pavilion right in front of the main temple known as Nâganâyakana maṇṭapa. The structure itself is generally too poor in execution to be a royal erection, and there are indications to show that it was built not earlier than the fourteenth century.

The changes made by Ballâḷa II in the main temple are also very important. There must have been a sense of insecurity which induced Ballâḷa to put up the rampart wall. For the same reason he covered the navaraṅga pavilion on all its open sides with stone slabs perforated so as to serve as pierced windows and supplied the three entrances on the east, south and north with stone doorways, provided with, very probably, massive wooden doors. On either side of each of these doorways was erected on the platform a supporting tower and on the south, west and north sides outside the garbhagṛiha large two-storied niches were erected covering the smaller original niches. A doorway was constructed separating the sukhanâsi from the navaraṅga and all this work connected with the main building was elaborately carved in soap-stone. Some of these additions contain the most elaborate sculptures of the temple. The Kappechennigarâya temple was also supplied with pierced windows.

An important building in the compound, namely, the temple of Vîranârâyaṇa has beautiful sculptures whose workmanship is similar to that of the Kêdârêśvara temple at Haḻebîḍ, which was built by Vîra Ballâḷa II. For this reason and also since the adjective 'Vîra' may possibly contain a hint about the person who built the temple, it may be guessed that the Vîra Nârâyaṇa temple was consecrated by either Narasiṁha I or Ballâḷa II, who both had the prefix 'Vîra'. There is no epigraphical evidence on the point.

The work of the later Ballâḷas does not appear to have been connected with building up any part of the temple except that in the days of Vîraballâḷa III an officer, Sômayya Daṇâyaka by name, got the central tower re-built with brick and wood (Belur 24). The Nâganâyakana maṇṭapa appears to have been constructed in the fifteenth century, the materials of ruined Śiva and Jain temples being utilised. A Nâganâyaka who was an officer under Sâḷuva Narasinga of Vijayanagar is possibly the person whose name the pavilion bears.

Vijayanagara Rulers.

When the Vijayanagar Emperors came to power their policy was conservation not merely of the old learning and culture but also of the ancient monuments of Southern India. Naturally the beautiful Belur temple received their attention, and in 1381 A.D. Kampaṇṇa, an officer of Harihara II, set up four granite pillars (with capitals) to support the cracked roof stones in the sukhanâsi of the main temple. In 1387 A.D. another officer of the same emperor, Malagarasa, had the broken kalaśa restored with gold (probably gilded). But the most important work of the period was done in 1397 A.D. by Guṇḍa, a general of Harihara II, who re-built the seven-storied gôpura in front of the main temple since it had been pulled down and burnt by Gaṅgasâlâr of Kalluburge. It must have been somewhere about this time during the great days of the Vijayanagara Empire that three important buildings were put up behind the main temple, the materials collected from ruined Hoysaḷa buildings being freely used. The first is the Saumyanâyakî shrine which is definitely Dravidian in form and in the roof of whose navaraṅga is used a slab containing the second half of an old Hoysala Jain inscription dated 1136 A. D. (Belur 9 & 17). The second is the vâhana manṭapa, a large structure with numerous lathe-turned Hoysaḷa pillars. One of these pillars contains an inscription dated 1192 A. D., showing that the pillars were brought from the Brahmêśvara temple at Bâṇavûr; but at its bottom is the signature "Śrî Virûpâksha," significant of the Vijayanagara Empire. The third and the most interesting of these buildings is the Âṇḍâl shrine to the north-west of the main temple. Its fine image and its construction are definitely of the Vijayanagar times, but its walls and even its basement are decorated with beautiful sculptures of high class Hoysaḷa workmanship. Some of these, like the Tâṇḍavêśvara lintel, evidently belonged to a Śaiva temple. Very probably they came from the ruined temple of Vishṇavîśvara (Belur 15) which appears to have been constructed by Vishṇuvardhana (or by Narasiṁha I) probably, about two furlongs to the north-east of the Kêśava temple. It has almost completely disappeared now, being, in part, covered by the later fort wall. But the large number of carved stones and sculptures lying about and a stone which has been discovered intact unmistakably declare its disappeared glory.

Another piece of work done for this temple at about this period was the rebuilding of a good part of the navaraṅga of the Kappechennigarâya temple. Though the old materials were used mostly, yet the work of the Vijayanagar period is seen in the insertion of granite capitals between soap-stone beams and pillars and the use of broken soap-stone pillars as beams.

As already stated Nâganâyakana manṭapa was erected about this time with the materials of ruined Hoysaḷa buildings.

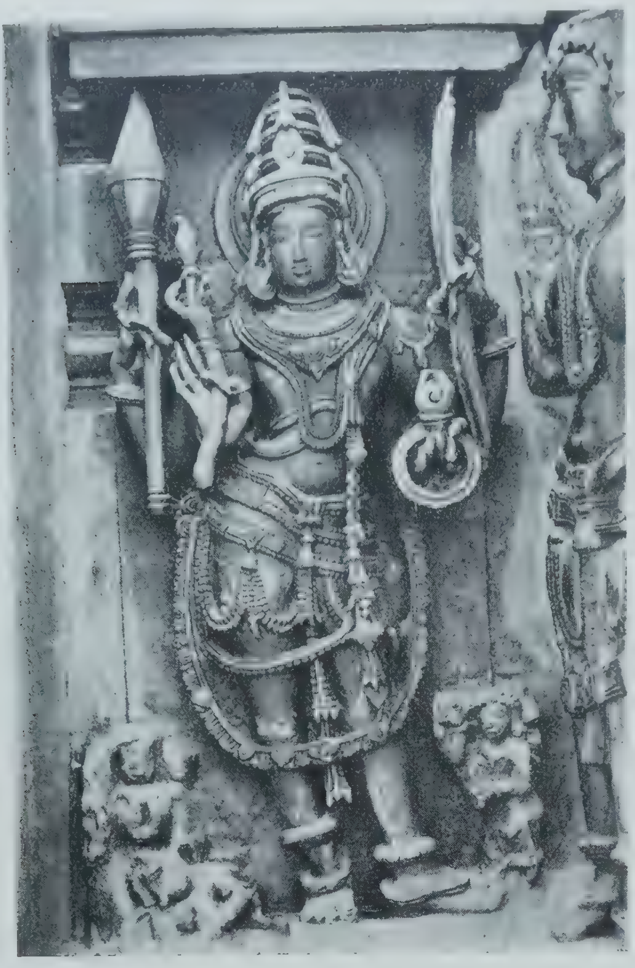
Then followed a number of minor erections. Baichadaṇâyaka erected the large granite dîpastambha (lamp post) and the tall swing pavilion (vuyyâle manṭapa) borne on four pillars, in 1414 A. D. (Belur 14). Lakkaṇṇa (possibly a descendant of the famous Lakkaṇṇa minister of Dêvarâya II) erected the yâgaśâlâ near the south-east corner in 1484 A. D. Very probably he got the pavilion in the same row (now Âḷvâr sannidhi) repaired, rebuilding the central span with long granite beams and inserting sculptured Hoysaḷa pillars in the verandah. He was also probably the person who got the building immediately on the west of the pavilion erected, since on one of its pillars is recorded a large endowment made by him bearing the date corresponding to 1484 A. D. It is not known when exactly the Narasiṁha and Râma shrines in the same row were erected. But they are definitely of the

Vijaya-nagar period and possibly date from the 17th century. Two Hoysaḷa dvârapâlas who probably guarded the door of the Narasiṁha shrine in the Kappe-chennigarâya temple, now guard the door of this smaller Narasiṁha and on their pedestal is the name of a Vijayanagara lady with the signature 'Srî Virûpâkshakka'.

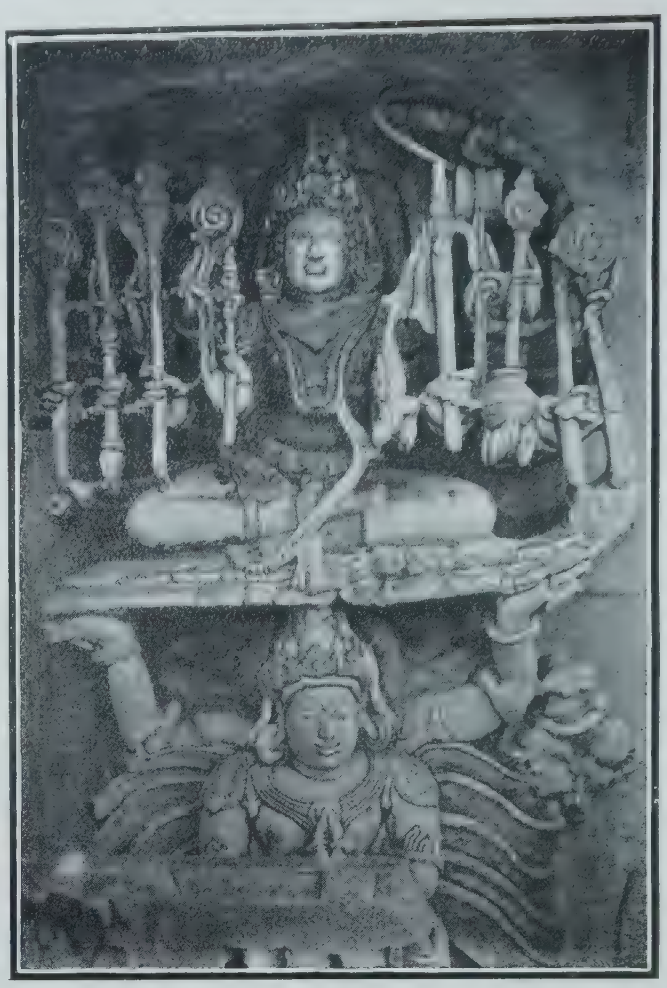
The great Tuḷuva Emperors who, like Harihara II, claimed the deity as their family god helped the temple mainly with endowments. But Kṛishṇadêvarâya got a teppa tank and a pavilion put up just to the east of the large tank, Vishṇusamudra, to the south of the town. In 1566 Veṅkaṭâdrinâyaka, chief of Belur and a vassal of this dynasty, set up the small Garuḍa shrine in front of the Nâgaṇâyakana maṇṭapa (Belur 7). The same person put up the small vuyyâle maṇṭapa for vasaṅtôtsava and possibly the small vasaṅta tank near it in 1580 A. D. Eight years later (1588) a rude shrine was built for the Raṅganâtha image on the north-east stone window of the main temple (Belur 30). A similar shrine was constructed for the Narasiṁha image on the north-west wall somewhere about this time. Both these ugly structures were removed recently (1930) and Bijâpuri coins were recovered under the sill of this (Yêṇi) Narasiṁha shrine. The pavement of the sukhanâsi of the main shrine was also repaired at about this time since similar coins were picked up under the pavement slab just inside the sukhanâsi doorway. In 1626 two servants of Veṅkatâdrinâyaka, chief of Belur, erected a stone verandah (kaisâle) of twenty-six squares (aṅkaṇas) by the side of the north rampart wall and a stone cot, which is now in Nâgaṇâyaka's pavilion, was presented by Honnajîyammâ, probably a Belur Princess, about the year 1672 (?) The cot was possibly connected with Srî Raṅga Râya, the last Âravîḍu emperor.

Mysore Kings.

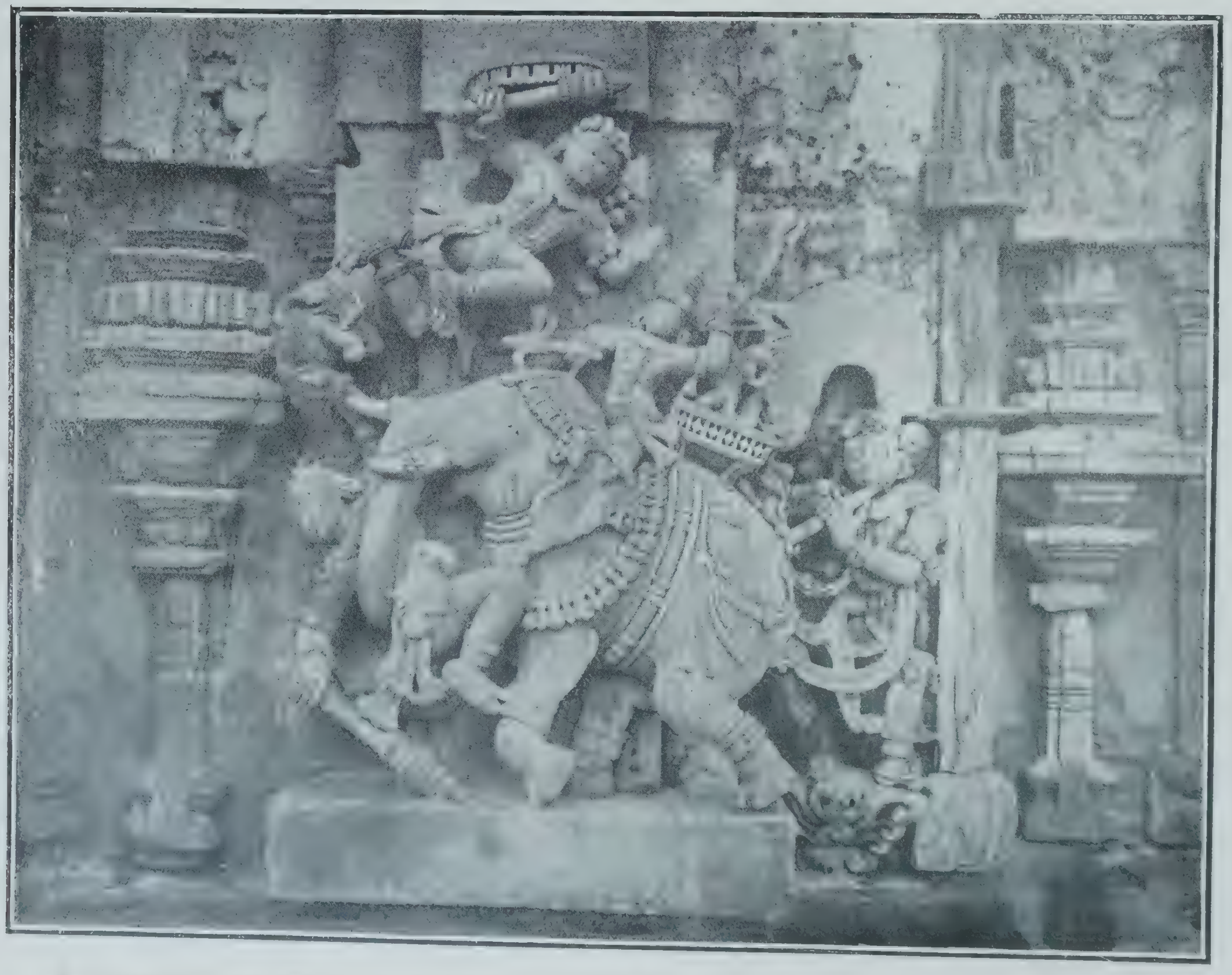
A small kalyâṇa maṇṭapa on the north side of the temple was built by a private man Śrînivâsadâsa in 1709 and in 1717 under the Mysore rulers a maṇṭapa (probably the car pavilion) and a pond (now buried) were constructed (Belur 29). The tower of the main temple was remade and surmounted with a fine kalaśa in 1736 by Veṅkaṭa, chief of Belur and a vassal of Kṛishṇarâja II of Mysore; but the tower was damaged again very soon after, so that in 1774 when Hyder was ruling Mysore in the name of Châmarâja III his officer Nañjayya rebuilt it and put up the kalaśa. It was, probably, in the time of Kṛishṇarâja II, *i.e.*, before the days of Hyder, that the present kalyâṇa maṇṭapa was erected just to the north of the dîpastambha. No inscriptional evidence is available to show when, and by whom, it was constructed, but traditionally it is attributed to the Mysore dynasty. Very probably it was erected about the year 1736 by Veṇkaṭa, chief of Belur, when Kṛishṇarâja II was ruling Mysore. It was also during this later period, *i.e.*, in the 18th century, probably when the main tower was rebuilt, that the Kêśava temple was provided with a rudely worked heavy parapet wall of brick and mortar, part of which still mars the beauty of the south side of the temple. The tradition is that the Pâḷḷegâr of Coorg built it.



1. GADADHARA (p. 31).



2. TRIMURTI (p. 31).



3. VIRANARAYANA TEMPLE AT BELUR: BHIMA FIGHTS BHAGADATTA'S ELEPHANT (p. 31).

Mysore Archaeological Survey.]

KÊŚAVA TEMPLE: DETAILED STUDY OF SCULPTURES.

INTRODUCTION.

The original temple constructed by Vishṇuvardhana shows an elegance of taste in the combination of sculpture with architecture. While sculptural work gets its due attention, the architectural purpose of the whole building is not lost sight of. Ornamentation cannot be pointed out as overloaded except perhaps in the front basement and railing. But the same remark cannot apply to the additions made by Ballâḷa. The sculptural work of his period is exceedingly fine and at the same time extremely elaborate and overloaded with details. The ornamental designer and sculptor were allowed to overlook the needs of architecture. The sculptures of the main temple can best be studied in groups under the following heads:—

I. Lower towers and platform.
II. Towers and groups supporting the doorways.
III. The three large niches of the garbhagṛiha.
IV. Elephant frieze.
V. Kîrtimukha frieze and small niches behind the temple.
VI. Scroll frieze with inset images.
VII. Beaded pendant frieze.
VIII. Row of Yakshas with intervening tôraṇa images.
IX. Môhinî frieze.
X. Basement eaves with surmounting small images.
XI. Row of turrets with intervening sculptural groups backed by double lions.
XII. Railings with sculptured panels.
XIII. Pierced stone windows.
XIV. Row of larger bracket images.
XV. Row of smaller bracket images.
XVI. Top eaves with remains of the older parapet.
XVII. The old vimâna tower.
XVIII. Lower turrets at the back of the temple.
XIX. Row of kîrtimukhas behind the temple.
XX. Large wall images.
XXI. Row of tôraṇas and turrets.
XXII. The five doorways.
XXIII. Navaraṅga pillars.
XXIV. Râmâyaṇa frieze.
XXV. The central dome.
XXVI. Other ceilings and beams.
XXVII. Sukhanâsi doorway.
XXVIII. Sukhanâsi and garbhagṛiha doorway.
XXIX. Garbhagṛiha.
XXX. Chennakêśava image.

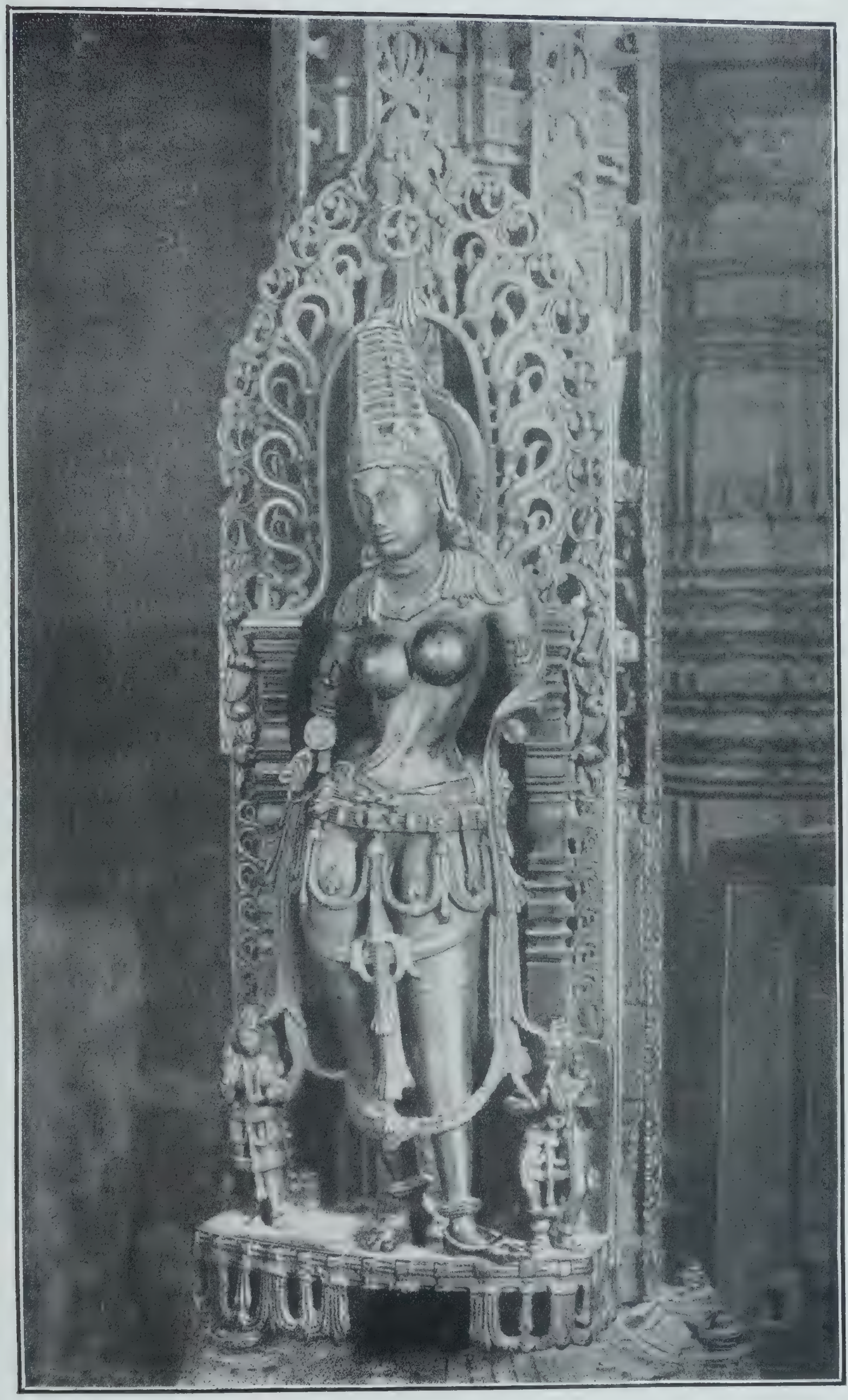
Of these the notes on Nos. XIV, XXV and XXX are now published. From among the figures studied under XX, two rare and interesting images, namely, those of Gadâdhara and Trimûrti are illustrated (Plate VIII, 1 and 2). An interesting group from the wall of the Vîranârâyaṇa temple showing Bhîma fighting Bhagadatta's elephant is also published (Plate VIII, 3). It shows how the Hoysaḷa sculptors depicted movement by carving the same figure in two or three positions. In the group, Bhîma is siezed in the elephant's trunk and then thrown up into the air. Of the pillars studied under XXIII, the Narasiṁha pillar is well known. But another pillar which is no less beautiful is the Môhinî pillar on which a short note is published below with an illustration (Plate IX). Two groups from the scroll frieze studied under VI are reproduced and they are: hunters carrying an antelope (Plate XII, 1 a) and a yôgi, probably Jain (Plate XII, 1 b).

XIV. Row of Larger Bracket Images.

General remarks.—Next to the three original images of Kêśava the finest human figures sculptured in the temple are the bracket images. Four of these adorn the great round pillars which support the navaraṅga dome and 38 others are placed just below the top eaves around the navaraṅga on the outside (Plates X and XI). They are all of soap-stone, each about 2½ feet high, and made on a uniform plan. They are popularly called "Madanakai" images, the word being probably the Tamil form of 'Madanikâ' or a lovely maid, and consist mostly of the images of beautiful young ladies either at toilet or at dance. They are full of *rasa* and *bhâva* and fill the looker on with the beauty of a young woman's life. They are finely proportioned and fully ornamented and show the loveliness of a well developed young woman's body without making any exhibition of sensuality or nakedness. The poses, faces and hands are highly expressive, while the figures are given the most graceful positions for standing or dancing. No doubt they are not perfect nature studies but are slightly idealised forms as must be the case with all true imaginative art. Perhaps the figures are sometimes slightly too large round the breasts and hips but the ideals of the Hoysaḷa days appear to have differed from the conception of a beautiful feminine form according to modern western standards. It is not the slim boyish maid, feeling shy about her sex and wishing that it would have been better if she had been a boy, that the Indian artist loved to contemplate. He represented a mature woman with her feminine body fully developed, happy with her sex, its beauty and its functions

It is remarkable that these sculptures and a large number of others in the friezes below illustrate damsels and poses of various kinds. A good number of suggestions could be collected from their study for the revival of South Indian dancing. The dances appear also to have some mythological significance. The male figures are those of drummers who keep time to the dancing ladies. A few of these are representations of Kâḷî or Durgâ, while most of the figures appear to represent the dances of Môhinî. Since Kêśava who was previously inhabiting a part of the Bâbâbuḍan Hills is stated in the local mythology to have incarnated as Môhinî to slay Bhasmâsura who was inhabiting the neighbourhood of Belur, it is highly probable that the majority of dancing female figures are those of the various phases of Môhinî's dance rather than of secular dancers. Every one of them deserves detailed study. They are here described commencing from the south of the east doorway.

PLATE IX.



CHANNAKESAVA TEMPLE AT BELUR: MOHINI (p. 42).

Mysore Archæological Survey.]

SECTION 1.

1. Beauty and the Mirror.

A young lady after completing her toilet and being fully adorned admires her own beauty as reflected in a mirror which she holds up in her left hand (Plate X, 2). Her right hand is slightly bent up with the palms upward and the fingers slightly parted expressing the lady's amazement at the perfection of her own beauty. The right hand forefinger is slightly bent up as if it had just painted vermilion on the forehead. She stands to front most gracefully in the tribhaṅga pose with her beautiful face turned slightly to the left to look into the mirror. Her face is round with well formed nose, lips and chin, large and long eyes, long, thin pencilled eyebrows and a broadish smooth forehead. Her hair falls in spirals above her forehead while on top is a diadem with beautiful pearl pendants. Her long hair is well twisted and done up into a large wheel-like knot behind her head which makes it look like a halo. In the lobes of her ears she wears large round earrings set perhaps with pearls. Round her neck is a golden necklace studded with precious stones, while on her breast fall gracefully two long pearl garlands. She wears also a rather heavy band passing below her right arm like the yajñôpavîta and a thin jewelled band under her left arm. On her thighs she wears close fitting shorts secured by a muslin waist cloth the ends of which hang tastefully between her lower limbs. On her hips she wears a beautiful jewelled *mêkhala* or waist band, the tassels and hangings of which adorn her beautiful shape. On her upper limbs are armlets, bracelets and rings on each hand, while her feet are adorned with gingled hollow anklets and chains with pendants (rûḷi and golasu). Her second toes have two rings each and the whole is a pleasing figure of a tastefully ornamented beautiful young woman. On each side of her stands a small figure of a woman attendant, each with one hand lifted up in admiration. To her right stands a little boy with a bunch of fruits in his right hand and a pet monkey on his left hip. Behind the group is a tôraṇa of exquisitely carved filigree work showing the curls and circles formed by a creeper. The whole group and, particularly, the feeling of the central figure is one of the finest expressions of *śṛiṅgâra rasa* and this bracket image is perhaps one of the very best sculptures in the temple. The builders judged rightly when they gave it a place right above the main doorway where every devotee entering the temple could see it and admire.

2. The Pet Parrot.

A beautiful lady stands leisurely with her pet parrot perched on the back of her raised left hand and is teaching it to speak. Her broken right hand probably held a bunch of fruits, with which she feeds it and induces it to speak. She is looking at the bird affectionately and teaching, while the bird's slightly raised tail and wings show that it is making an effort to speak. The lady stands quite easy with her weight poised on her right leg and her left leg crossed behind. To her right and left stand lady attendants with fruits and flowers and in the foreground is a boy with a mâtanga fruit in his left hand; and his right hand is raised up to call our attention to the bird. His head is also slightly raised in the attitude of looking at the bird. The sculptor has well succeeded in directing our attention to the speaking bird and the affectionate and admiring friends by whom he is surrounded. In other respects, such as ornamentation and setting in a latâ tôraṇa, this figure resembles No. 1.

SECTION 2.

3. Vasanta.

A beautiful lady has finished her dinner and is standing waiting for her lover with betel leaves in her left hand and probably a syringe in her right. To her left, a man-servant is filling another syringe with vasaṅta or deep rose-coloured water. To her right, is another offering her a vessel for throwing larger quantities of the coloured water. She is in an active pose about to move to the left and is evidently just waiting for the appearance of her lover so that she might spirt with the syringe or the vessel the coloured water upon him. Sprinkling or spirting of the vasaṅta is significant with the Hindus of the expression of love and is generally resorted to on the occasions of marriage or the festival of Cupid known as the Hôḷi. The feeling of the piece is the active expression of the love of a lady who is about to meet her lover.

4. Beauty and the Parrot.

A beautiful lady stands easily at rest holding in her left hand betel leaves, while on her right forearm is climbing up her pet parrot. To her left is a woman attendant with a betel bag on her shoulder, while to her right, is another holding a fruit. The atmosphere is one of peace and affection and it is possible to imagine that the lady finds solace in the company of the parrot in the absence of her lover. Possibly the bird has repeated the affectionate words of the absent lover and the lady whose head is turned away from it is just looking on the situation. Her hair is done in a peculiar way which will be described in the case of the next figure.

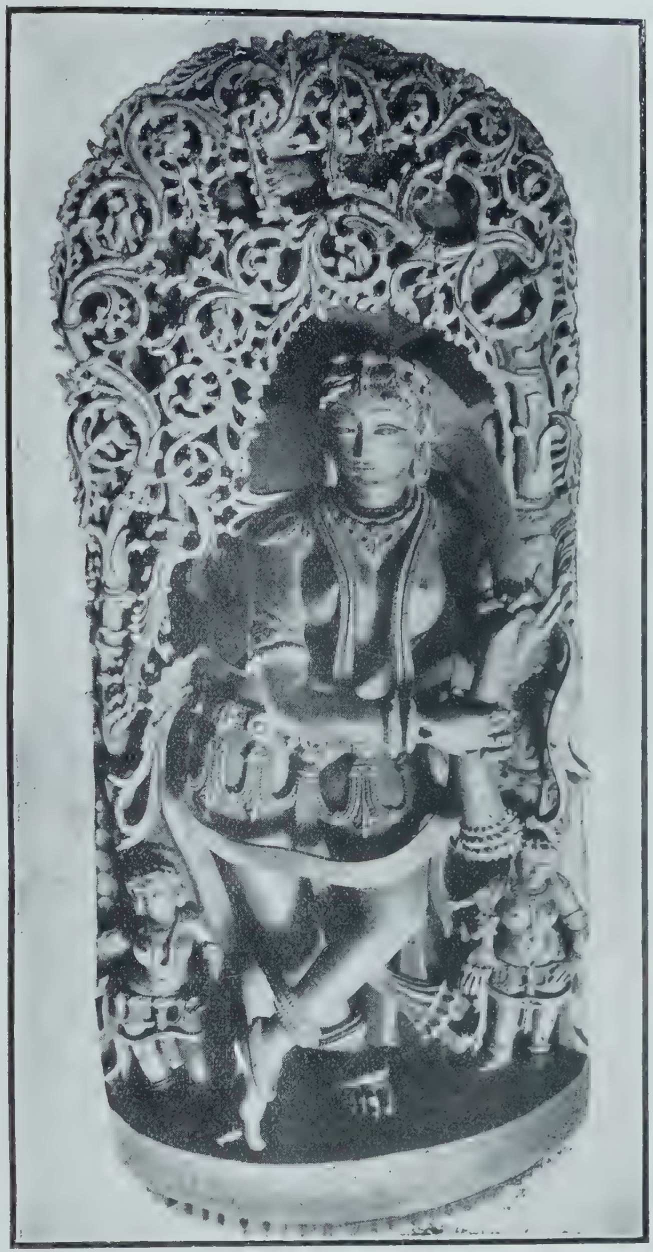
The next pillar does not appear to have had any large bracket figure.

SECTION 3.

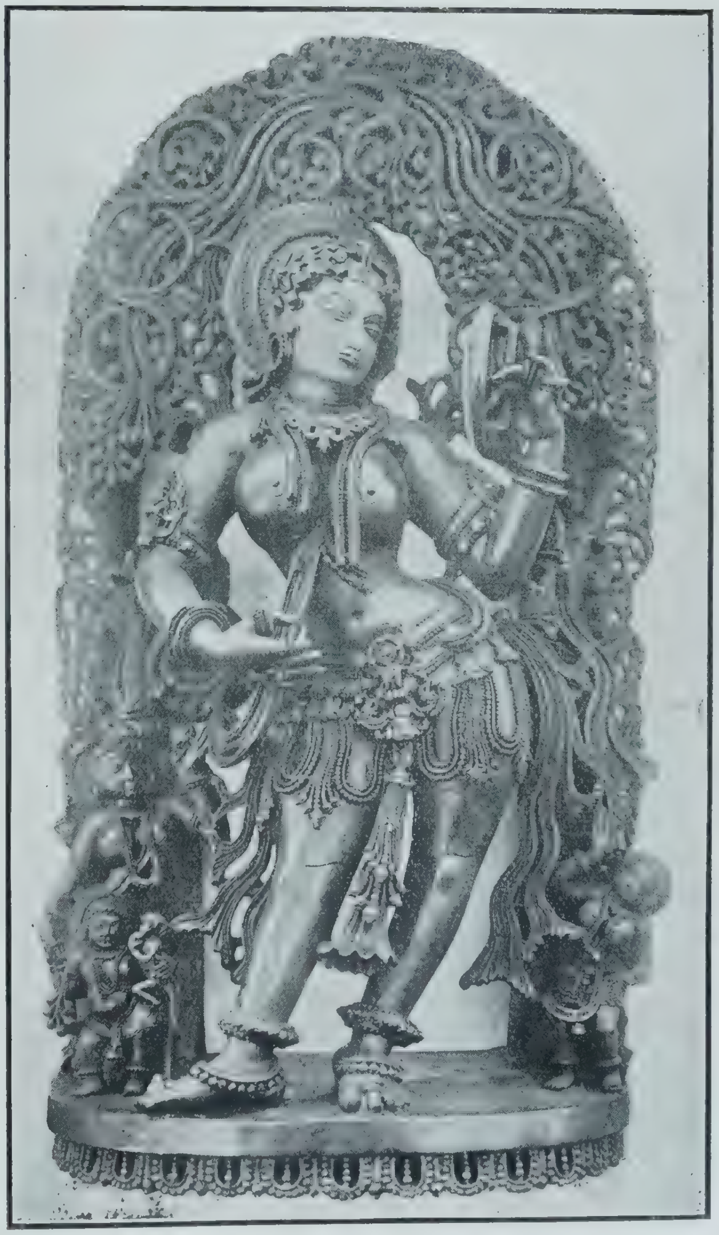
5. Modesty and the Monkey.

A beautiful lady is molested by an admiring monkey who has pulled her dress off her body and is looking up at her grinning in solicitation. The lady whose shorts are also displaced has crossed her legs in modesty. With her left hand, she grips firmly her breasts while in her right, she has lifted up a flowery tree branch with which she would strike the monkey. To her left, stands a lady

CHANNAKESAVA TEMPLE AT BELUR: BRACKET FIGURES.



1. COIFFURE (p. 43).



2. BEAUTY AND THE MIRROR (p. 33).

attendant with flower and fruit. Her expressionless pose is out of place. The piece combines the spirit of modesty and beauty while the monkey's behaviour gives it a lively humour. On the pedestal is the signature of the sculptor. The hair of the lady is dressed in a long cylinder with a loop formed in the middle and ornamented with ketaki flowers.

6. Huntress.

An athletic young lady of high rank is out for some sport with her bow lifted up in her left hand and her right drawn back behind her ear. She shoots an arrow at two birds perched on a tree far above her on the top of the tôraṇa. To her left, stands a woman attendant holding by the leash in her left hand the lady's pet deer and handing her up arrows in her right. The pose is very original and exposes in its fullness the beauty of a well developed athletic woman's body: the head poised well back, the arms free, the fully developed round breasts, the lionian waist and the finely proportioned thighs and calves are all exposed. The sculptor with commendable imagination has worked the pose. It is quite possible that the figure after all represents a mere dancing pose and not a real hunt. The sculptor's name appears on the pedestal.

SECTION 4.

7. Coiffure.

A lady is dressing her long hair which she holds in her left hand, while with the right she is leading out for the oil which a lady attendant holds on the right. The latter has a cup of oil in her right hand and strings of flowers in her left. Another woman attendant on the left is holding up a mirror for the lady's use. The piece brings out the spirit of the toilet and shows how ladies are at great pains at dressing their hair. The bunch of curls at the end of the hair is also shown. After being done thus the hair was looped up behind the head into the form seen on image No. 5. This image was made by Dâsôja of Baḷḷigrâme who has signed his name on the pedestal.

8. Drum Dance.

A lady is in a vigorous dancing pose with her arms lifted high near her head beating time with a curved stick on a ḍavaṇe. The latter is exactly like ḍamaruga but much larger and is very popular in temple music. Her arms, face and breast are facing us, while her supple waist is twisted so that she stands with her lower limbs facing to the right. Her weight is poised on her right leg while the left one is raised in active dance. The pose is one that is possible only for a practised athletic dancer and exhibits the strength and suppleness of a woman's delicate looking waist.

9. Durga.

There is no attempt in this image at *śṛiṅgâra rasa*, for the subject is goddess Durgâ who is shown with only two hands. She wears a kirîṭa with a nimbus or halo behind the head, dangling loops (*lôlâku*) in the lobes of her ears and is, in other respects, dressed like any other lady. Her right hand holds forward a kapâla or a skull cap bowl and in her left is a skull-headed trident mace. That she is about to dance can be gathered from the fact that two men are actively drumming, one on each side of her. This piece is also the work of Dâsôja.

Section 5.

10. Davane Dance.

A lady dancing while playing on a ḍavaṇe. She is facing and appears to be just commencing the dance. Her face wears a smile and on each side of her is a man drumming. This piece is the work of Mallanna whose name appears on the pedestal. The lower limbs in this and of number 17 are too short for the height.

11. The Flute Player.

A boy is dancing and playing on a flute. He is ornamented almost like a woman dancer and his hair also is similarly done up. Another man stands to his left playing on a flute, while to his right is a lady with cymbals in her hands, evidently singing. The boy's form is athletic and well proportioned and he is beating time with his raised left toe. Very probably, he is demonstrating the flute dance of Śrî Kṛishṇa.

Section 6.

12. Song.

A lady musician has begun her song. In each of her hands is held a cymbal and her left toes are just raised in the act of beating the time. She stands easy in graceful tribhaṅga with her weight resting on her right leg while her left is free to keep time. Her beautiful mouth is just open indicating dignified and restrained singing. Even her fine teeth are just seen and her face is full of the absorbed interest of a musician. To her left stands a man accompanying her on a flute, while to her right are three men drumming, two with mṛidaṅgas and one with ḍavaṇe. The spirit of the piece is one of absorbed interest in the divine art of music which appears to have held a place next only to dancing in Hoysaḷa art. The image is signed by its author.

13. Mohini Dance.

A lady finely dressed and ornamented is in the middle of a dance. Her right arm is raised above her head while the left is slightly bent with the palm turned upward near her waist. The left hand appears to indicate amazement and joy, while the right is perhaps the pose of Môhinî while dancing with Bhasmâsura.

The body is gracefully bent at the waist and the weight is borne by the slightly bent right leg, while the left is bent at the knee and lifted up with the toes raised. The result is a graceful composition showing the spirit of the dance. To her right stands a lady with cymbals in her hands singing in accompaniment and to her left is a drummer drumming with the right hand; his left hand is raised and he is dancing too. On the finely chiselled latâ tôraṇa, the sculptor has indulged in a bit of nature study. To the left of the dancer's head is a fruit on which sits a fly; an inch away is a common house lizard with its tail bent and its body drawn up, sneaking and crouching to spring on the innocent fly. The creatures are all of life size and correctly carved and give us a realistic by-study in an atmosphere of idealism.

SECTION 7.

14. The Vina.

A lady holds a musical instrument in her left hand on which she has played a mode. She is now giving a dance. Her right hand is raised expressively, while her knees are slightly bent in a graceful exposition by dance of the mode she has played. To her right are two men drumming, one on the mṛidaṅga and the other on the ḍavaṇe, while to the left are two ladies singing in accompaniment, one of them keeping time with cymbals. The Rudra-vîṇâ was the original vîṇâ of all India before the heavier "Sarasvatî" vîṇâ, which is to-day in use, was invented. The former was light, having only two gourds attached to a bamboo stick and could be weilded by the hand even of a dancer. The sculpture illustrates the combination of instrumental as well as vocal music in a dance of the Hoysaḷa days.

15. The Curls.

The subject of the piece is very similar to No. 1. A lady is looking into a mirror; but, instead of being fully satisfied with her coiffure, she is just smoothening the hair on her forehead and adjusting the ringlets. She stands cross-legged and her balance does not appear to be correctly placed by the sculptor. The body is too inclined to the right to be stable but the figure is quite graceful and full of expression. To her right and left are two lady attendants offering her garlands, flowers and toilet articles.

SECTION 8.

16. Lady Plucking Fruit.

A handsome lady stands facing, plucking a mango fruit from a tree with her right hand. Her left hand, which had been raised, is now broken at the elbow; even her attendants are now lost, only a pair of feet on each side remaining. They were probably women attendants standing, looking up and offering her fruits. It is probable that a parrot perched on the lady's left hand, to feed which she is plucking a fruit. The figure is very beautiful and finely proportioned; it is a pity that it is broken. The piece is the work of Rûvâri Vibhaṇṇa (?).

17. The Huntress.

This piece is very similar to No. 6 with slight differences. The face, the breast and the figure generally are more to the front and the lady wears a short petticoat of leaves instead of shorts.

The next pillar does not appear to have had a large bracket figure.

SECTION 9.

18. The Drummer.

A man is dancing and drumming on a ḍavaṇe, while two men accompany him on the mṛidaṅga. The man's beard is trim and short and his moustaches twirled up. He wears a cap on his head and ornaments like those of a lady on his body. Even his hair is dressed like that of the huntress. This is one of the three male figures among the bracket images.

North side—commencing from the North-west.

SECTION 25.

19. The Dance.

The subject is very similar to that of No. 13. A lady is in the middle of a vigorous graceful dance. On each side of her is a drummer keeping time, one with the mṛidaṅga and another with the ḍavaṇe. The lady's body is finely formed and proportioned.

SECTION 26.

20. Lady Singing.

The subject is similar to No. 12. A lady stands to front with a cymbal in each hand, evidently singing. This is one of the very few images inserted in the inward corners.

21. Lady Dancing.

Keeping time with the left toes, she has started abhinaya with her left hand in the svargahasta pose; her right hand is broken. She is accompanied by two drummers as usual.

22. Durga Dancing.

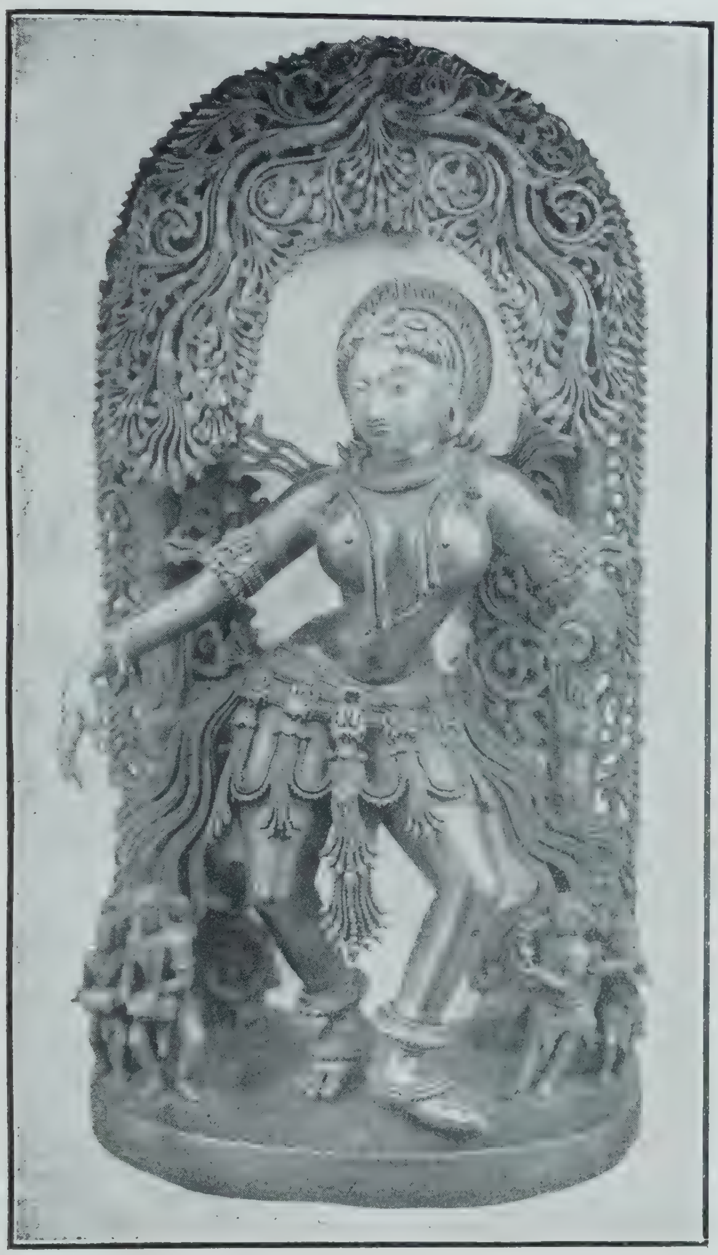
The goddess who wears a diadem of skulls is dancing with a skull-headed trident-mace in her left hand; the right hand is broken. The subject is similar to No. 9. As usual, she is marking time with her left toes.

SECTION 27.

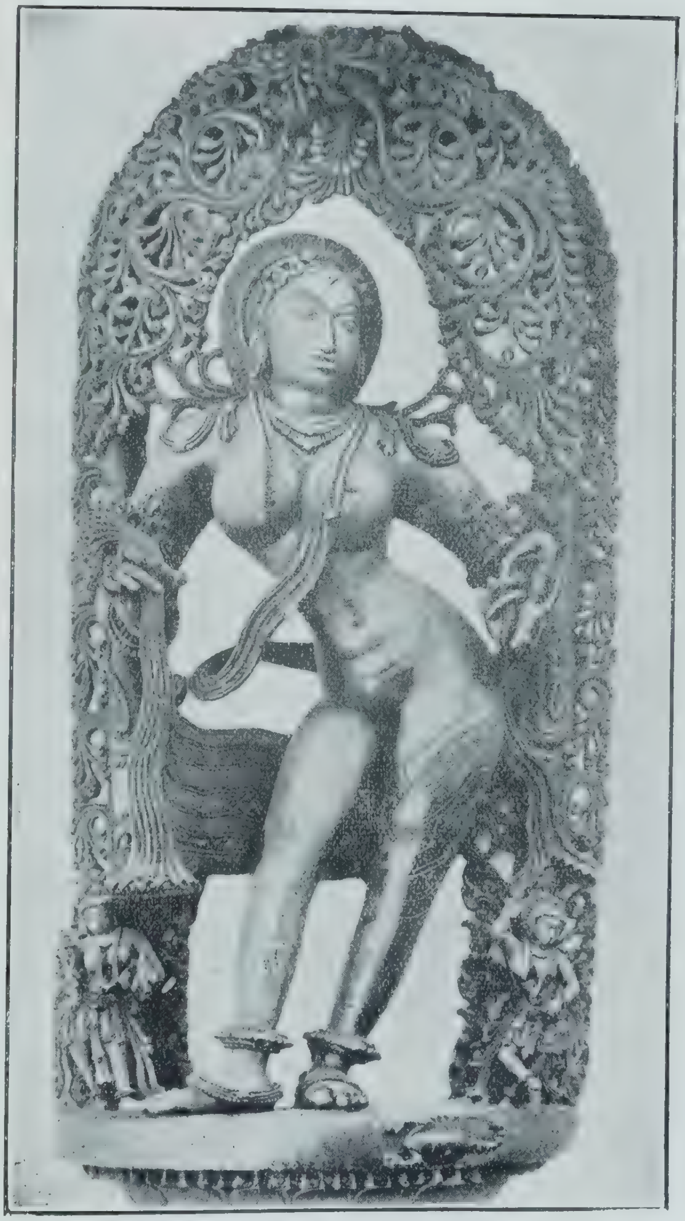
23. A Huntress in Triumph.

A lady wearing a skirt of leaves and holding an ornamented bow in her left hand is dancing in joy to celebrate her success in hunting. Her right hand holds

CHANNAKESAVA TEMPLE AT BELUR: BRACKET FIGURES.



1. THE DANCE (p. 42).



2. BEAUTY AND THE SCORPION (p. 39).

an arrow partly broken, while her knees are slightly bent and her left toes raised. To her left, stands a lady companion on whose right shoulder is slung a bow; from the latter the game, an antelope, is hanging. On her right is another lady companion resting on a bow and allowing a man-servant to remove a thorn from her left foot. Figure No. 6 shows the lady shooting birds. Here she is returning with her bag dancing with joy. This may be interpreted as Pârvatî hunting.

24. Davane Dance.

A lady is dancing while playing on a ḍavaṇe drum (which is lost with her left hand). She is accompanied by two drummers with mṛidaṅgas. A fine figure.

Section 28.

25. Mohini Dance.

The subject is similar to No. 13 but the figure is finely shaped and proportioned. The details are delicately carved and the whole is an extraordinary beautiful piece. The pose is graceful and attractive and the hands fully expressive. She is accompanied by a drummer with mṛidaṅga, a man with cymbals and another with a flute. The ḍavaṇe man is missing.

For elegance and delicacy of carving this is one of the best bracket figures.

26. Beauty and the Scorpion.

A lady, while dressing, feels that a scorpion is inside her garment and in her attempt to throw it out has untied her *sari*, a part of which she holds in her right hand (Plate XI, 2). The rest of it passes round her left thigh and is flying in a tassel behind her. In her left hand, she holds a string of flowers now broken and the scorpion is lying still on the pedestal. A lady attendant, on the right, holds padma and phala; while the right hand of the one on the left, which was perhaps offering flowers, is broken. The sculptor has imagined the episode of the scorpion to get a chance of showing the full beauty of the feminine form, the broad bust with the fully developed breasts, the small waist, the low belly, the large and well rounded hips curving out from the waist, the smooth thighs and tapering lower limbs, which are all successfully shown. The Hindu ideal of a woman's form is clearly illustrated here. The idea of the scorpion is novel.

Section 29.

27. Abhinaya (Gesture).

A lady is giving an exhibition of the art of gesture. She stands facing, with her forearms lifted up expressing some emotion with the hands, the right palm turned upward and the left inward. It is not possible to interpret the sentiment since the fingers are all lost. To her left is a junior lady artiste following the sentiment with her own hand and at the same time dancing. She is definitely singing, which possibly the major artiste also does. This is the work of the sculptor Chakaṇṇa.

28. Sarada.

A handsome lady stands with a book in her left hand—the right being in the chinmudrâ (?—thumb and fore-finger broken) or the attitude of exposition. She is reading from the book and explaining something. A lady with châmara and phala stands on either side. Since the figure has only two arms, she is possibly Môhinî playing the part of Śâradâ.

29. The Fan Dance.

A lady has just started on a dance with a lâvañcha fan in the right hand and betel leaves in the left. Her left toes are raised to mark time, while a boy plays on a flute to the right and a lady with cymbals is singing on the left in accompaniment. The fan dance appears also on a number of smaller sculptures in the lower rows.

Section 30.

30. The Nagavina Dance.

A lady is dancing while playing on a rod-like musical instrument. She is marking time, as usual, with the left toes, while a man is drumming to her right on the mṛidaṅga and another is fanning her and holding ready for her use, a cup full of drink. The instrument whose life size would be a length of about 2½ or 3 feet has a number of teeth on its lower end which emit different sounds when struck with a special stick. The former is probably of metal. Its head which is curved up is shaped like that of a parrot with the hood of a cobra. Both the rod and stick are ornamented with tassels. Perhaps a hollow tapering bronze rod would emit different sounds and serve the purpose of a musical instrument. It is surprising that this instrument which is seen on several sculptures in Belur has entirely disappeared from the Mysore State.

31. The Toilet.

A lady standing to front is holding a small club-shaped ring over her left shoulder perhaps considering for what use she should put it. On her right is a lady attendant offering a mirror and on her left, another offering a string of flowers. It is possible also that the ring has some significance since the face appears to be thoughtful. The hand with its separated fingers is shown in all its beauty. The sculptor is Mayaṇṇa.

Section 31.

32. The Flute Dance.

A beautiful lady is in the favourite pose of Kṛishṇa's flute dance. She is pretending to play on a flute without having it actually in her hand. Her face and body are three-quarters to the front, while her fingers are active as if playing on the flute. A monkey is admiring her from the right while an attendant on the left is offering her a flute. A very attractive pose. The sculptor is Mallianṇa.

33. The Damaruga Dance.

A lady is dancing with a small ḍamaruga drum in her left hand and a chiṭṭe tâḷa in her right, two drummers accompanying her on the mṛidaṅga. The pose is active and lifelike. The author is Mallaṇṇa.

34. Beauty and the Monkey.

The subject is similar to No. 5, but the lady is not seriously undressed nor is her pose specially indicative of modesty. She is attempting to drive away with a tree-branch the monkey which has caught hold of the end of her garments. The attendant on the left holds a phala and padma and is expressionless. Though the sculptor is an expert with his form and chisel, the figure cannot count with No. 5 in artistic taste.

Section 32.

35. Beauty and the Toe Ring.

A handsome lady is standing on the right leg and getting a ring put on her left toe by a woman attendant. To balance herself, she is holding by the left hand a creeper branch hanging down from the tôraṅa. On her left, is a lady with châmara showing that the chief figure is a princely personage. The group is finely conceived and successfully executed; it shows the graceful pose of a lady trying to balance herself on one leg.

36. The Drummer.

A bearded man is dancing while playing on the ḍavaṇe. He is in an active drumming pose but his right forearm is broken.

Section 33.

37. The Song.

The subject is similar to No. 12. A beautiful musician is giving a song keeping time with cymbals in her hands. Her mouth is slightly open showing a little of her teeth. She wears a lovely smile and we feel as if we hear her song. She is accompanied by two drummers, one with mṛidaṅga and the other with ḍavaṇe, a man with flute and a junior songstress with cymbals. This is one of the best pieces among the bracket figures.

38. The Dance.

A fine piece showing a lady dancing, keeping time with her slightly raised left foot. To her right are the usual two men with mṛidaṅga and ḍavaṇe; to her left, two others, one with flute and the other with cymbals. The dancing figure is finely and gracefully posed. (Plate XI, 1.)

The excellence of the filigree work on the tôraṇa of this piece can be seen in the finely carved bunches of flower buds springing from the tôraṇa. Another bit of nature study is indulged in by the sculptor who has shown a bee sucking honey from the flower: the wings, legs, and proboscis can be well distinguished. The piece is the work of Nâgôja of Gadag.

XXIII. NAVARAṄGA PILLARS.

Mohini Pillar (Plate IX).

The sixth pillar in the middle square near the sukhanâsi doorway is one of the finest in the hall. Its square, wheel-shaped, bell-shaped, pot-shaped and double umbrella-shaped mouldings are all cut vertically on a 16 pointed star plan, each of these points having three sub-points. Its umbrella top which takes the place of the capital has a grand design. Over the length of the pillar at each cardinal point runs a narrow band of filigree work, 7 feet long and 4″ broad, each with a creeper scroll and figures inset in the convolutions. Against the eastern face is a large fine standing image of Vishṇu as Môhinî with a châmara-dhâriṇî to the right and an adoring Garuḍa to the left. Though the hands are broken, the left one very probably held the amṛita kalaśa and the right one the ladle. The figure is fully developed, tall, slim, well proportioned and beautiful and stands in a graceful easy tribhaṅga pose which has no exaggeration in it. The figure wears a kirîṭa, nimbus, makara-kuṇḍalas, lion-headed armlets, necklaces, yajñôpavîta, kânchî, mêkhalâ with pendants and tassels, mâlâ, anklets (rûḷi and golasu) and toe rings but no nose rings. Above it, are a makara tôraṇa and a latâ tôraṇa. In the band above are Bramha, Vishṇu and Śiva seated one above the other. On the south-east bands, above numerous Yakshas, are the ten avatâras of Vishṇu. The south and north bands are not the least interesting since they contain carvings of griffons, lion-bodied and with heads of various shapes like bearded man, lion, snake, eagle, peacock, deer, goat, ram, parrot, monkey, dog, bull, elephant, boar, horse and śarabha. The occurrence of the sphynx form is highly interesting. The other bands have only floral designs. Around the base of the pillar are eight niches with vimânas, each having a different form of Vishṇu.

XXV. THE CENTRAL DOME.

General.—One of the grandest pieces of work in the whole temple is the central square of the navaraṅga. It is 19′3″ square and has at the bottom a raised low platform in the middle of which is a round stone elevation known as the chandraśila or moonstone, about 5″ high. The slabs here are all so perfectly smooth that they appear to have been meant for reflecting day-light into the dome so that its beauties might be better admired. Above each of its pillars is a bracket figure of stone facing the centre of the square. In size and general plan these figures are very similar to the bracket images adoring the outside walls of the temple, but in conception, execution and feeling they are vastly superior. It looks as if the best four of the whole set of bracket images were placed in the navaranga, while the rest of them were put up outside it. A brief note on each of these figures is attempted here, commencing from the south-east figure, in pradakshiṇa order (clockwise).

1. **Beauty and the Parrot.**—A beautiful lady of high rank stands in front with a pet parrot perched on her left elbow. It is perhaps hungry and has caught in its beak a jewelled necklace worn by the lady. She appears to be cajoling it to give up the necklace by offering it a bunch of fruits hanging from a tree branch which she holds in her right hand. On her head, she wears a peculiar ornament, from the three hooks of which, probably, hung three rings which are now lost. The bracelet on her right arm is completely separated from the body so that it can be moved up and down to the length of an inch or made to revolve round the fine arm. On each side of her stands a chauri-bearing lady, while on the latâ tôraṇa over her head the sculptor has shown a peacock seated and a monkey eating a fruit. The sculptor has engraved his name on the pedestal.

2. **The Dance.**—As the bracket image in front of the temple, No. 38, this figure shows a lady in a fine dancing pose with the palms of her hands turned upward on her head. Attached to the small bar of a diadem is a tiny ring which also can be freely moved. It is a pity that the corner end of the toe ring is broken, as also the fingers of the image. To her right is a man with drum while to her left are two musicians keeping time with cymbals and with the bare hands. The tôraṇa is very delicately carved with a number of birds and monkeys in their natural poses among leaves.

3. **Goddess Dancing.**—A goddess with two hands only, fully ornamented with a tall crown and nimbus, is dancing with her left toes raised. The lion-faced armlets and the armour-like ribbed bracelets are interesting. She is supported by two men drumming to the right, and to her left, a flute player and a musician with cymbals. The latâ tôraṇa above has an interesting design with the main stem running round the centre, forming a serpentine arch. The image is not signed.

4. **Coiffure.**—A handsome lady standing easily to front with her legs crossed is twisting her long hair into a cylindrical (Plate X, 1) shape. An attempt is made to mark the individual hairs passing transversely and the curls at the ends hanging in a bunch are also well shown. The lady's upper cloth which is ornamented with a lotus pattern hangs loosely about her, while a lady attendant to her left offers her strings of flowers. The right hand of a similar attendant to the right is broken.

On the tôraṇa in the convolutions of the creepers are shown monkeys and parrots in their natural poses and along with these appear two Garuḍas or Ghandharvas. Two monkeys in affectionate conversation are perched near the top. The work is from the hands of the sculptor "Dâsôja of Baḷḷigrâma."

NAVARAṄGA—CENTRAL DOME.

(PLATE I, FRONTISPIECE.)

Angle Stones.—Before commencing the description of the dome, we may just note that the angle stones in each of the four corners immediately above the brackets have each a sculptural group. Beginning from south-east they are in order:

1. Vishṇu seated in sukhâsana as Mâdhava.
2. Floral work with two makaras.
3. Anantapadmanâbha with Lakshmî massaging his feet. A fine group.
4. Vishṇu with eight arms as Gôvardhanadhâri, with heads of cows to his right and left.

The ceiling above can be studied in 17 friezes of varying sculptural and mythological significance.

FRIEZE 1:—Panel 1. (East). A large group of dancers and musicians.

Panel 2. (South-east). A king and queen are seated in state watching a dancing performance of two men with accompaniments.

Panel 3. (South). A group of musicians and dancers among whom are men and women and also Yakshas.

Panel 4. (South-west). A king and queen are seated in court watching a wrestling match; very interesting.

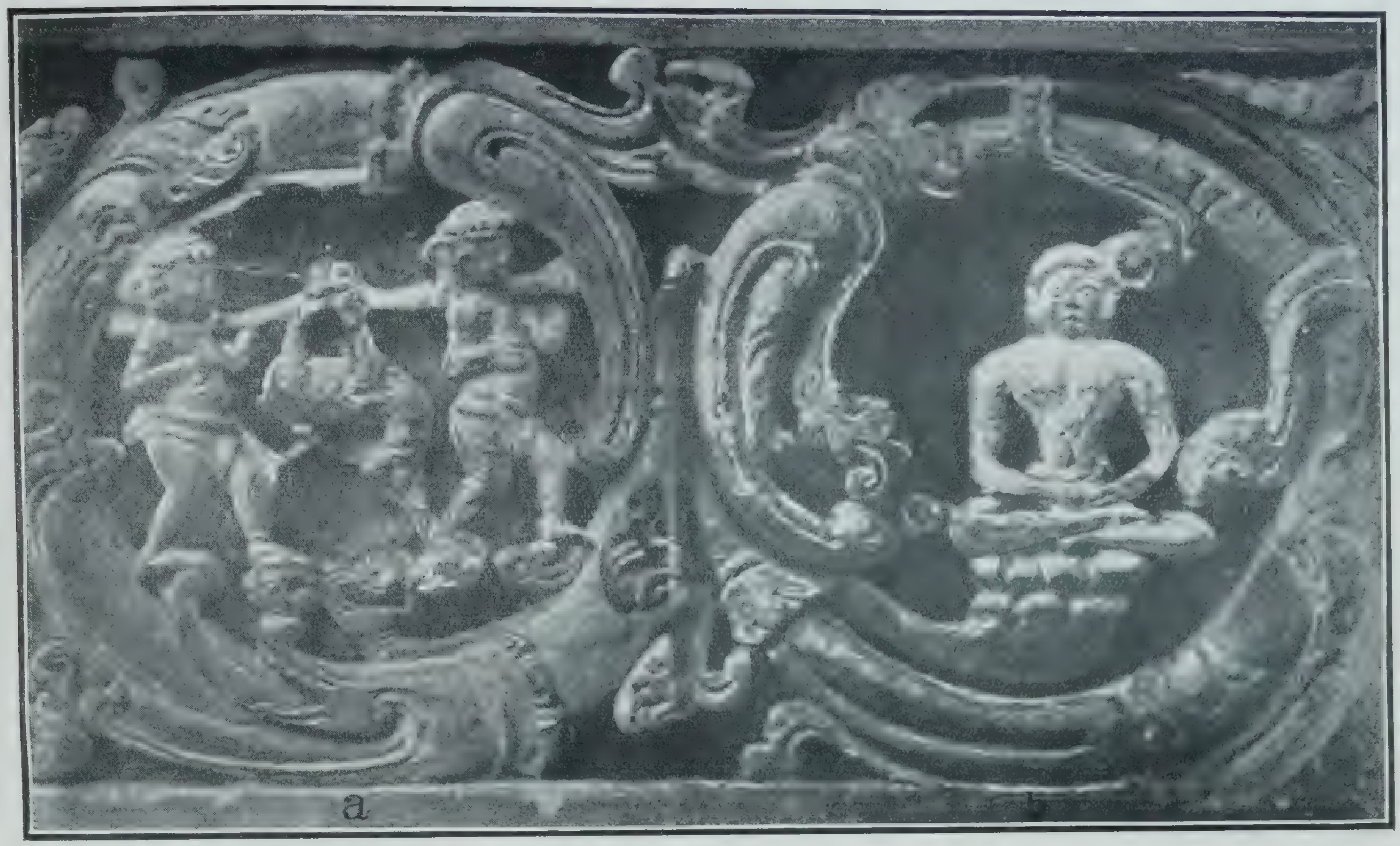
Panel 5. (West). A number of men dancing with accompaniments; two of them hold sticks in their hands and are in some kind of *kôlâṭa* dance.

Panel 6. (North-west). Dancers with accompaniments.

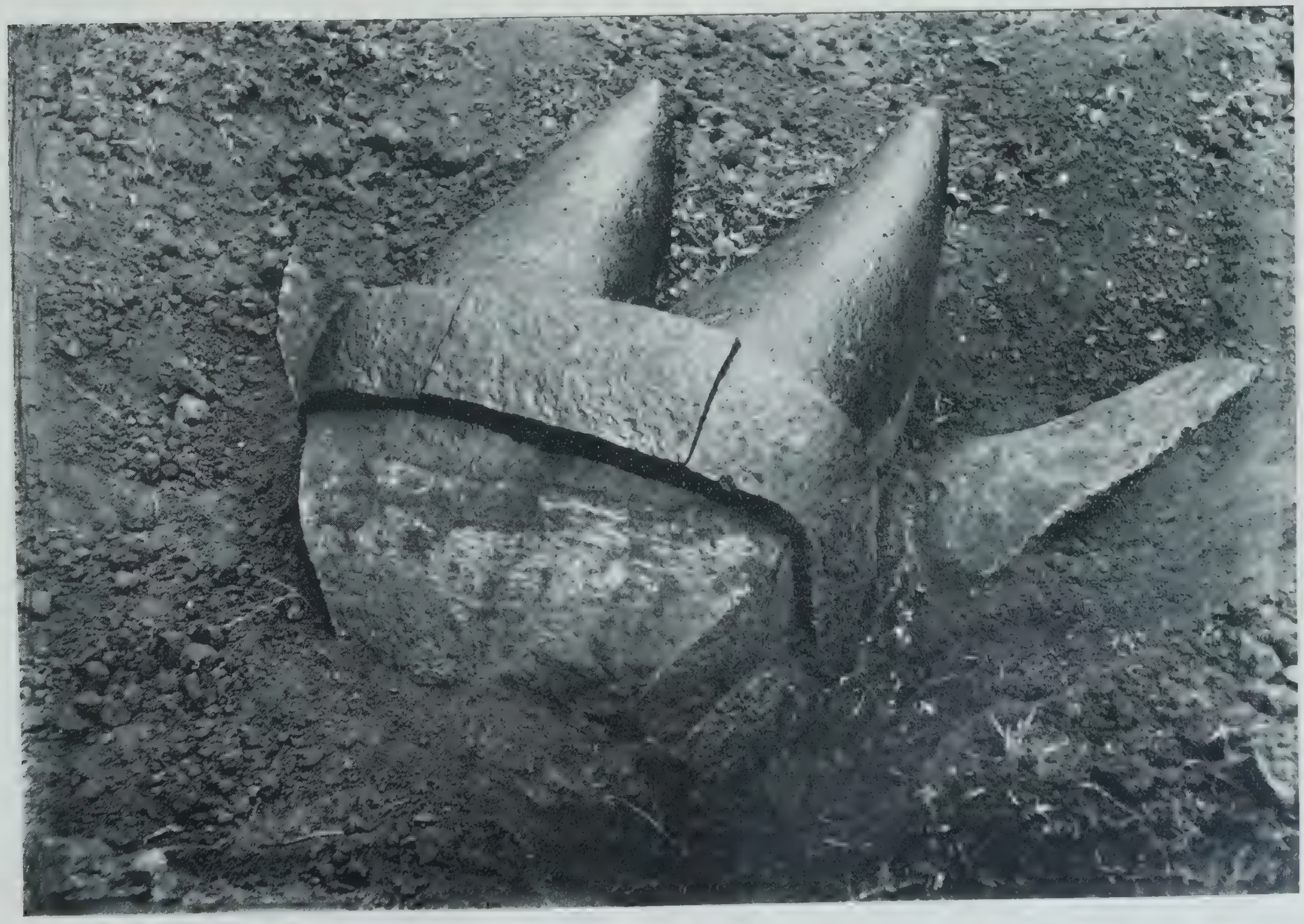
Panel 7. (North). Dancers with accompaniments.

Panel 8. (North-east). Bhâgavata episodes:—

(*a*) Kṛishṇa is threatened with a stick by his mother for stealing butter.
(*b*) Balarâma with gada, halâ, pâśa and phala.
(*c*) Śakaṭâsura vadha: Kṛishṇa breaking a cart.
(*d*) Pûtanî suckling Kṛishṇa.
(*e*) Kṛishṇa and milkpot.
(*f*) Kṛishṇa meeting Dhênukâsura (? Donkey form).



1. CHANNAKESAVA TEMPLE AT BELUR: FIGURES IN THE SCROLL (p. 32).
(*a*) HUNTERS CARRYING AN ANTELOPE. (*b*) A YOGI.



2. COLOSSAL BULL AT ARASINAKERE (p. 68).

Frieze 2 :—Beaded pendants and hangings.

Frieze 3 :—Group (1) (East)—Tâṇḍavêśvara with accompaniments.

(2) Lady dancing with chiṭṭe tâḷa and accompaniments.

(3) Gaṇêśa dancing. An interesting pose.

(4, 5 and 6) Musicians.

(7) Man dancing with companions, perhaps Kṛishṇa since he holds a flute in his left hand.

(8) Drummers.

(9) Karṇa and Arjuna mounted on chariots fighting—Fine.

(10) Dhṛitarâshṭra seated. He is bearded and wears a crown.

(11) Duśśâsana—an ugly, curly haired figure holding up a mace stands near him with Duryôdhana and Karṇa.

(12) Karṇa drags Bhîma whose head is caught between the bow and its string. Arjuna hurries forth to defend his brother.

(13) Bhîma fights with Bhagadatta and his Elephant.

(14) Bhîshma on his śarâsana, with Arjuna shooting up with his left hand to provide him with water.

(15) Duryôdhana and his friends try to tie up Kṛishṇa with a rope (Udyôga Parva).

(16) A seated king is approached by three men who bring three elephants (to be identified).

Frieze 4 :—Dancers and drummers : each set stands between two rearing lions.

Frieze 5 .—Creeper scroll work with large nail heads of stone imitating revetments.

Frieze 6 :—Row of Gandharvas flying forward with garlands and flowers in their hands : groups of three, each consisting of a dancer with accompaniments.

Frieze 7 :—Floral scroll with revetted nail heads.

Frieze 8 :—Vishṇu seated in padmâsana in different forms of which 36 are worked wholly or partly and a few are unworked. Directly on the west is a kneeling Garuḍa.

Frieze 9 :—Dancers and drummers and ladies between rearing lions.

Frieze 10 :—Creeper scroll with revetments.

Frieze 11 :—Gandharvas flying, partly worked.

Above this is a recess running all round, about 6″ in depth. The portion above it is comparatively flat and composed of two slabs only running nearly east to west.

Frieze 12 :—Gandharvas flying.

Frieze 13 :—Floral friezes with revetments. Next, inside it is a blank space partly worked from the centre and which hangs a lotus nearly 3 feet long. It has two tiers one above the other . the upper tier has eight figures consisting of dancers and musicians accompanied ; the lower one also is very similar to the upper one.

FRIEZE 14 :—Scroll frieze with inset Yakshas.

FRIEZE 15 :—On the lower face of the lotus facing the ground with head to the east is Ugranarasimha with 10 hands.

XXX. CENTRAL IMAGE OF KÊŚAVA.

The main image of Kêśava named by Vishṇuvardhana as Vijayanârâyaṇa is one of the grandest images of Hoysaḷa workmanship. On a pedestal, about 3 feet high, stands the colossal image which is about 12 feet high to the top of the tôraṇa from the ground. The main image without the kirîṭa is about 7 feet tall. It holds in its four hands the usual symbols—padma, śaṅkha, chakra and gadâ, each one of which is finely worked. The image is perfectly proportionate and ideally made in accordance with the Hindu canon. Its limbs are large and well rounded and there is no attempt to show muscles or veins. The face is one of impressive grandeur and beauty and perhaps slightly more feminine in its look than the image of Kappechennigarâya. This is due to the less prominent jaws which make it a comlier figure. The image wears all the traditional ornaments including a finely decorated maṇi-makuṭa or jewelled crown, makarakuṇḍalas in the ears, jewel-faced armlets, bracelets, finger rings, necklaces and garlands of varying lengths, a jewelled girdle, anklets and toe rings. It has no Lakshmî carved on its chest. The god is supported on the right by Bhûdêvî with pâśa and phala and on the left by Śrîdêvî with phala and padma. These have a châmara bearer each on the outside. Above them is the pilaster supporting the tôraṇas. These latter have four different friezes—makara tôraṇa, a latâ tôraṇa and two rows of images. In the convolutions of the latâ tôraṇa are the ten avatâras of Vishṇu. The next circle is formed by his 12 mûrtis seated, each holding the symbols in the traditional order. Near the edge are the eight Dikpâlakas. This tôraṇa is one of the most elaborate even in Hoysaḷa sculpture. On the pedestal is a kneeling Garuḍa with his hands folded in front. Just below the main image is the inscription of Vishṇuvardhana commemorating its consecration.

HALEBID.

PUSHPAGIRI AND HULIKERE.

Pushpagiri.

Pushpagiri is a hill two miles south of Haḷebid and about 300′ high. At the foot is a round pillared pavilion with two inscriptions on the lower mouldings of the pillars, of perhaps the Hoysala times. An easy flight of steps leads up to the top of the hill where, facing the east, is a temple of Mallikârjuna. It appears to have been a very fine Hoysala temple for Vishṇu which was rebuilt during the Vijayanagar period, with the old materials in the Dravidian fashion.

The Mallikarjuna Temple.

In front of the temple is a 'uyyâle-tôraṇa' of plain granite jambs about 20′ high. About 30′ to its west is a mahâdvâra (12′×6′) with a granite doorframe. An inscription by its side gives the date ŝaka 1492. There is no gôpura for the temple. The verandahs on both sides have fine Hoysaḷa soap-stone pillars, round and star-shaped, with turrets on the outer side. The main temple has now a garbhagṛiha, a pradakshiṇa with a sacred chamber behind it, a sukhanâsi, a navaraṅga with an additional—now vacant—cell towards the south and another larger navaraṅga (45′×30′) of six pillars.

The garbhagṛiha has a roughly shaped natural stone, about 2 c.ft. in size, which is worshipped as Mallikârjuna liṅga. The doorway of the garbhagṛiha is small and of soap-stone without ornamentation. It was probably the original door before the temple was later extended. Round the garbhagṛiha runs a pradakshiṇa.

The sukhanâsi doorway also is plainish. But the inner navaraṅga has four round pillars supporting nine ceilings of fine workmanship. Most of the ceilings definitely belonged to another temple which was larger. They are fine pieces, some being dome-shaped and others flat. The flat ones generally have rosettes or large padmas among which is a fine large padma of 1,000 petals. The east central ceiling which is also flat has Gôpâla in the centre with the Dikpâlakas around. Two other flat ceilings have Tâṇḍavêŝvara.

The doorway leading to the inner navaraṅga is a fine piece of Hoysaḷa work with Gaja-Lakshmî on the lintel and Rati and Manmatha on the jambs as in the Belur temple. It is definitely of a Vishṇu temple.

The outer navaraṅga is supported, as already stated, by six pillars, about 10′ high, four of which are round and two star-shaped. There are two doorways which evidently belonged to a Vaishṇava temple. The main one is guarded by two-handed dvârapâlas holding chakra and ŝaṅkha; but the dvârapâlas on the north doorway, who have also two hands, hold gadâ and padma.

There is a small porch in front near which is an inscription of Sadâŝiva Râya, dated Ŝaka 1470. The right pillar of the front mahâdvâra has an inscription of Lakumâdêvi, wife of Narasiṁha. It is dated Sarvajitu saṁvatsara (1167 or 1287 A. D.?). Narasiṁha had built the original temple which fell into ruins by the time of Sadâŝiva Râya.

Devi Temple.

To the north of the main temple is the Dêvi temple which is also similarly rebuilt of heterogeneous material. It has an image of Pârvatî, of the Hoysaḷa times, holding a padma in her right hand, while her left hand hangs down.

The most interesting feature in the plan of the temple is that behind the garbhagṛiha, to the west of the pradakshiṇa, is a secret chamber (30′ × 8′) below which is a cellar, 5′ high, supported by stone pillars.

The temple, though mutilated and rebuilt, has many interesting features. It is the holy place for a large community of worshippers among whom 'Puppayya' or Pushpagiri Mallikârjuna is the famous and popular god.

The north kaisâla or verandah has two inscriptions on the lower mouldings of the pillars. Some of the outer walls of the main temple and the round dîpa-stambha have also inscriptions.

Virabhadra Temple.

To the south-east of the temple and on a hillock is a recent temple of Vîrabhadra built during the Nâyak days. Its front doorway has on each side a fine Hoysaḷa pillar ornamented with floral designs. Evidently these pillars belong to some old temple. They are similar to the 'chauri-bearer' pillar at Belur, having vertical bands of scroll work.

Behind this temple is a pond (about 80′ × 80′) with its steps built of rough stones. Probably it belongs to the Pâḷḷegâr period.

Hulikere Pond.

Hulikere is a village to the south-east of Haḷebîḍ. It has a beautiful Hoysaḷa pond, about 100′ × 80′, with twelve small towers, each about 12′ high, built inside it (Plate XIII, 1). The steps, though now damaged, are finely built of stone. Each tower is like one of the car-like niches of Belur and raised on a platform, about 3′ high, having friezes of elephants, horsemen, scroll work, haṁsas and makaras. Each tower has a stone vimâna and a stone ṡikhara in the Hoysaḷa style. Some of the towers have now lost their ṡikharas and the step stones are falling into ruin. It is a beautiful pond which is going into decay. Behind the row of towers is a row of niches, without ṡikharas, built into the wall of the pond. There appear to have been originally 27 such shrines in all (Plate XIII, 2). Probably they were meant for the 27 nakshatras or constellations. The images are all missing now. The monument is beautiful and unique.

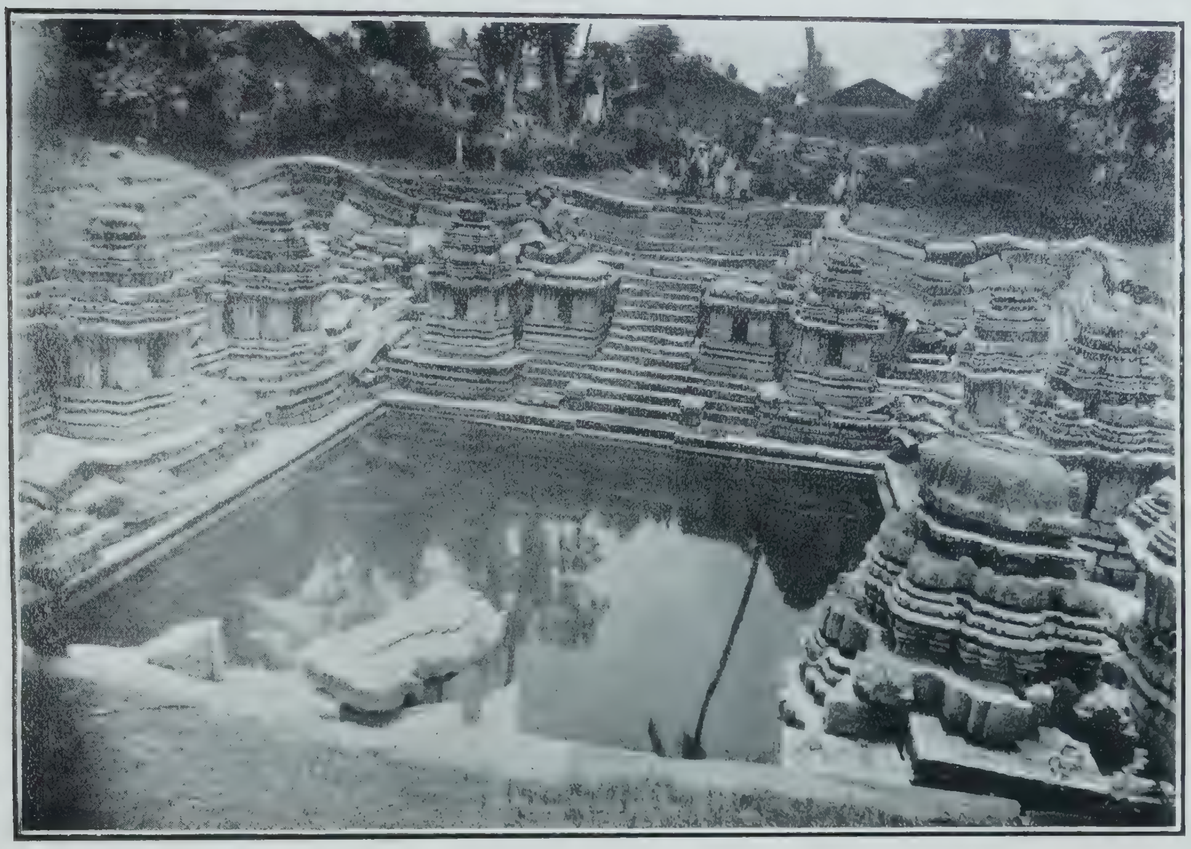
An inscription which was here is at present near the north entrance to the village. The lower part of a broken inscription mentions the name of Hoysaḷa Narasiṁha. Near the south gate of the village there are three more inscriptions, one of them bearing the date Ṡaka 1191.

The pond deserves immediate attention. A sum of Rs. 500 was collected about 22 years ago from the villagers for its renovation and deposited with the Government; now this sum has accumulated to Rs. 1,000. The villagers are willing to contribute further, if Government will also help.

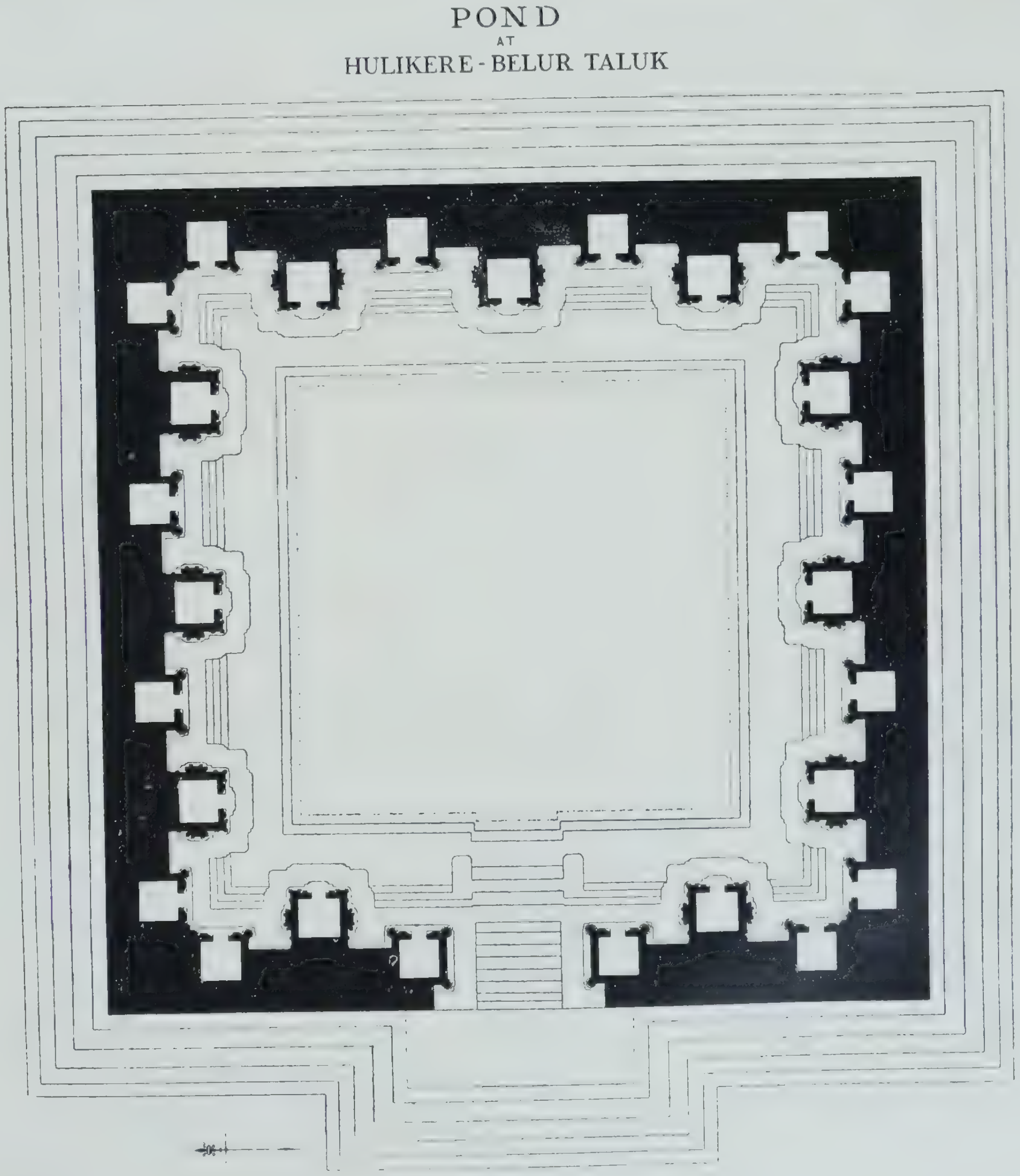
Bhairava Temple.

To the north-west of the village is a hill, about 200′ high, with a Bhairava temple on top. It has a tower which is exactly like a

PLATE XIII.



1. POND AT HULIKERE: VIEW FROM EAST (p. 48).


POND
AT
HULIKERE-BELUR TALUK
SCALE
5
0
5
10
15 FEET

2. (p. 48).

stepped pyramid. The temple is very probably of about the time of Vishṇuvardhana Ballâḷa.

KUBATUR.

KAITABHÊSVARA TEMPLE.

Situation.

About six miles north of Shiralkoppa is Ânavaṭṭi said to have been the elephant stables of Chaṅdrahâsa whose capital was Kubaṭûr or Kuṅtaḷanagara which is half a mile to the north. On a rising ground to the east of the present village of Kubatûr is the temple of Kaiṭabhêŝvara which is very probably a double of the original Madhukêŝvara temple built by the Hoysaḷas. (Plate XVIII, 1.)

General Description.

The temple is one of the very early Hoysaḷa type and has a garbhagṛiha without pradakshiṇâ, a sukhanâsi and an open indented square-shaped mukhamaṇṭapa. (Plate XIX.) The back part of the building has a large stone tower. The building is typically Châlukyan and perhaps belongs to about 1100 A. D.

History.

The temple is referred to as that of Kôtîŝvara in an inscription of Vinayâditya Hoysaḷa who was governing the Banavâsi 12000 under the Châlukyas. Thus it belongs to the Châlukya period. The entire absence of the Hoysaḷa crest from the temple and its sculptures and its date and its close resemblance to Châlukya temples in plan, pillars, shape of the tower, etc., and all other main features suggest that it is a Châlukyan temple without any definitely Hoysala features. A comparison of it with the Belur temple shows how closely Vishṇuvardhana followed the Châlukyan style and what improvements he made upon it. The temple is claimed to have been repaired and provided with a golden kalaŝa in about 1180 A. D. This perhaps does not mean any serious interference with the main features of the temple.

Western Part: Basement.

Whether there is a platform below the temple is uncertain, since the whole ground is covered with earth and only excavation can reveal it. The western basement has the usual 5 cornices, the 4th from the bottom having a number of cross-shaped mouldings. These were meant to be sculptured in detail; but the work was not completed.

Western Part: Wall.

The western wall does not contain any figure sculptures, but is over-ornamented with full length pilasters and half-length pilasters surmounted by fine towers. The outer wall of the garbhagṛiha which is square in plan with indented corners has towered niches on the south, west and north.

Eaves.

The eaves of the western part are about 15 inches broad and have a very low "S" shaped curve.

Tower.

The tower or vimâna is a structure of stone with four tiers of turrets converging towards the śikhara and a projection on the east face towards the sukhanâsi. The old stone kalaśa has been replaced by one of mortar and metal, while stucco images of the Nandi bull have been placed here and there over the stone structure.

The images in the tower are: Mahishâsuramardinî, Bhirava, Mahêśvara in yôgâsana with 3 heads (out of five) and 10 hands. This last figure resembles closely that Tâṇḍavêśvara on the west face of the south niche at Belur.

Mantapa: Basement and Railings.

The basement of the maṇṭapa has a row of flowers at the bottom and above it the usual one of pilasters surmounted by curvilinear, stepped, pyramid-shaped towers with tapering frontal bands and stone kalaśa. Between these are flowers and lion faces with dangling scrolls. Above these towers is the slanting railing decorated with double pilasters of the round type with flowers in between. On the edge is a running scroll with varied little sculptures in the convolutions. The basement, though comparatively simple, has a pleasing effect. There are five passages through the railings into the maṇṭapa, three regular ones on the south, east and north and two others at the western end of the maṇṭapa now closed with an earthen wall. The 1st and 3rd have each a projecting base on either side evidently meant for elephants, now absent.

Inner view of Mantapa.

The maṇṭapa which is large and high with broad central aisles is open on all sides except on the west. Here an earthen wall has been put up forming the western part of the maṇṭapa into a small navaraṅga. At the western end of this part there are the usual four towered niches with a smaller additional niche of the Hoysaḷa type against the north wall. The original images of these niches have disappeared. Those now standing in them are: 1. Saptamâtṛikâs, 2. Gaṇêśa, 3. Mahishâsuramardinî (missing, fragments are kept outside the north-east corner of the maṇṭapa), 4. Vishṇu as Nârâyaṇa, and 5. Sûrya (also missing).

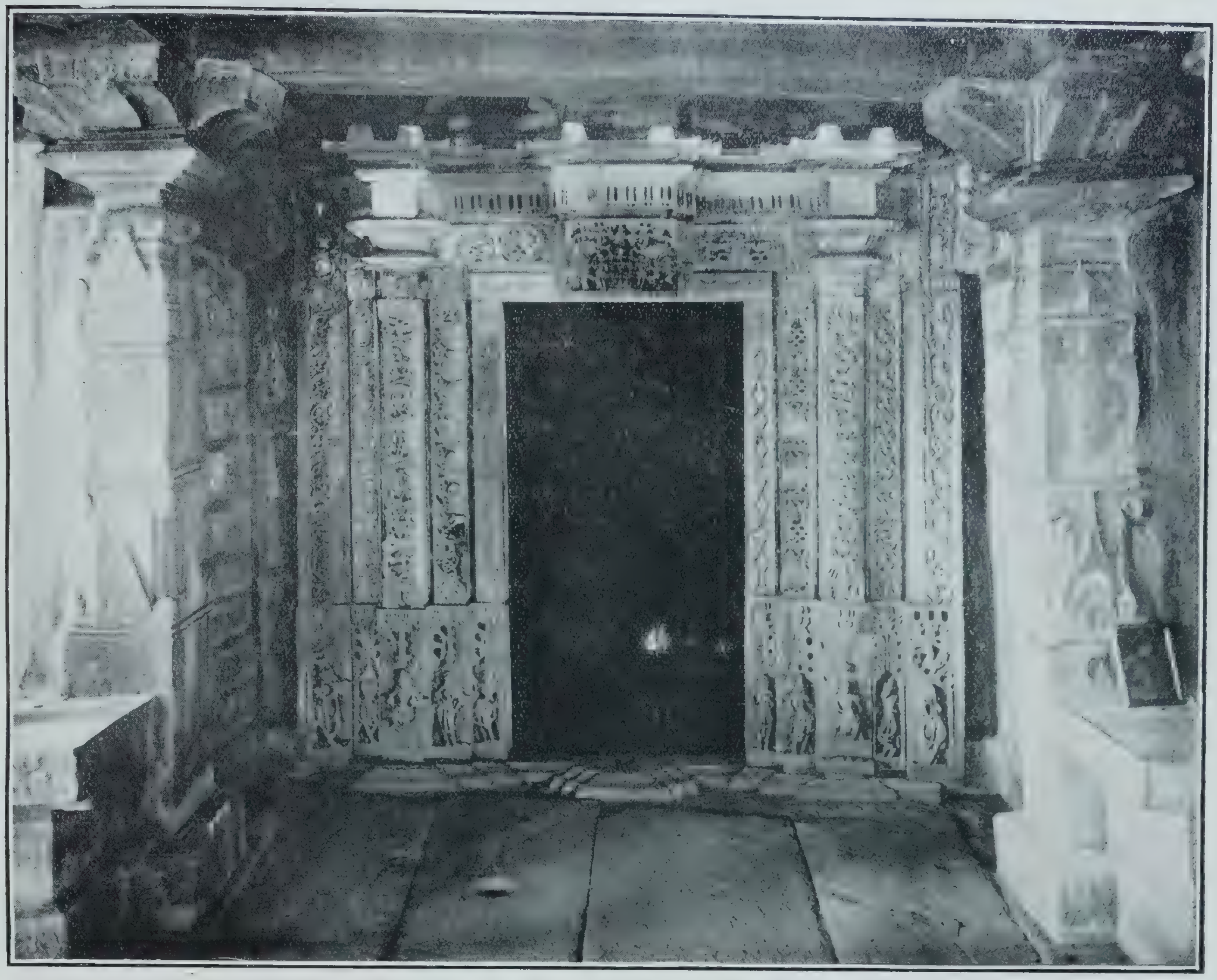
Pillars.

All the pillars of the maṇṭapa which are about 11 feet high are of the round lathe-turned polished kind. Though they have now beaded ornamentation, their height and finish give them a beautiful appearance. Among the shorter pillars on the benches are a number of pillars with deep 16 sided flutings. On these sides are stone benches edged by railings with rounded tops.

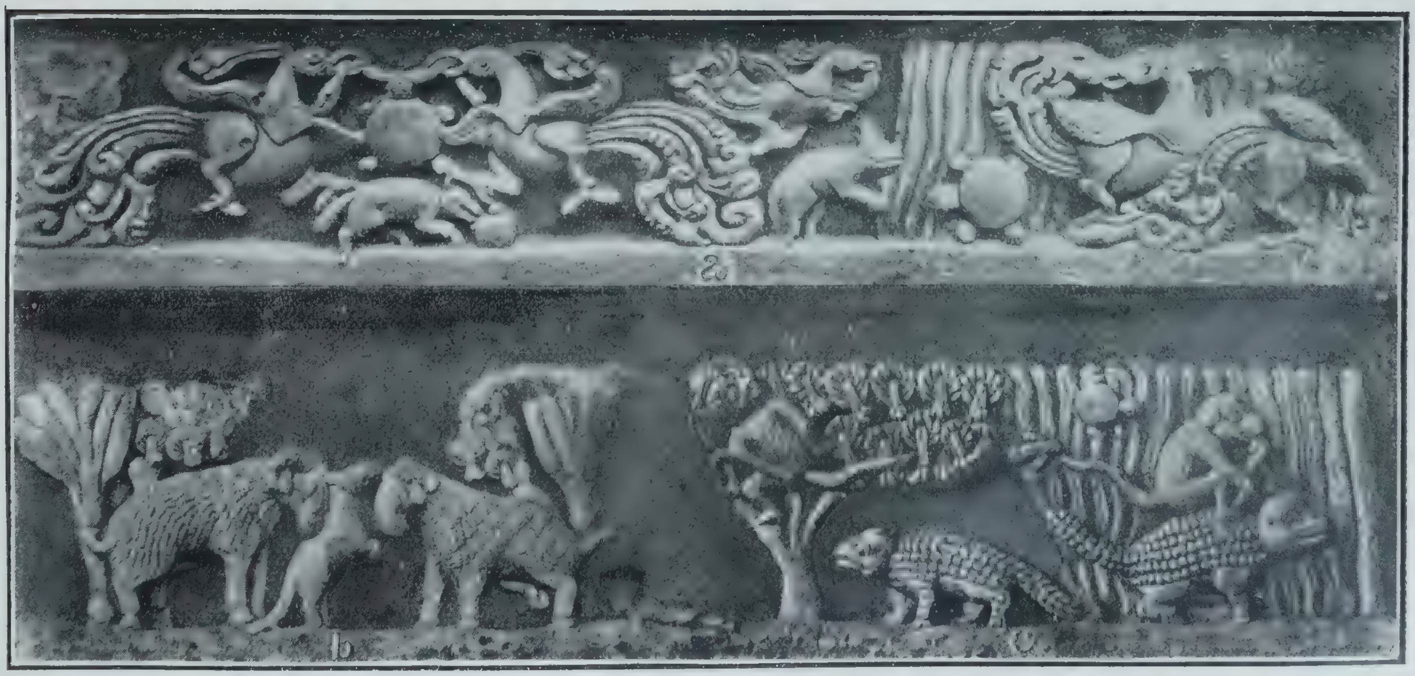
Ceilings.

All the ceilings of the maṇṭapa, except the central one, are flat and ornamented with lotuses. The central ceiling, however, has a dome beautifully designed and executed, though the whitewash has to some extent concealed its beauty. Above the

TRIPURANTESVARA TEMPLE AT BELGAMI.



1. DOORWAY OF SOUTH SHRINE (p. 60).



2. SCULPTURED FABLES (p. 59).

(*a*) THE TORTOISE AND THE SWANS. (*b*) THE JACKAL AND THE RAMS.
(*c*) THE CROCODILE AND THE MONKEY.

beams the corner stones form a ring adorned on the undersurface with dancers surrounded by creeper scrolls, while on the inner surfaces are the eight Dikpâlakas. Above this circle rise four others two of which contain rows of yôgis or siddhas. The central pendant has three rows of petals with a band which has been recently broken. This ceiling is the finest piece in the whole temple.

Eaves.

The eaves of the maṇṭapa which project about four feet from the beams are typically Hoysaḷa. Their underface is decorated with beams and rafters in imitation of wood, and ornamentation of varied flowers.

Parapet.

The stone parapet which runs above the maṇṭapa all round is decorated with a row of kîrtimukhas bearing the figures of various gods, among whom the following may be mentioned, commencing from the east and running clockwise:

Tâṇḍavêśvara, Yakshas, Tâṇḍava-Gaṇapati, the Dikpâlakas, Bhairava, Harihara, Brahma, Pârvatî.

North parapet: Ugranarasiṁha, Varâha, Garuḍa, Kêśava, Kumâra with spear and shield, dancing Durgâ, Umâmahêśvara, Sûrya, Mahishâsuramardinî.

Sukhanasi.

The sukhanâsi doorway which has Gajalakshmî on the lintel with 5 towers and other whitewashed sculptures above the cornice, is flanked on either side of the jambs by perforated screens with simple floral designs. The sukhanâsi which is large and high, as at Belur, has a multi-petalled lotus with about 400 petals, on its ceiling.

Garbhagriha.

The garbhagṛiha doorway is also a typical Hoysaḷa piece adorned with scrolls and pilasters on the jambs and Gajalakshmî and seven turrets on the lintel. The garbhagṛiha which has three small niches on the south, west and north contains a large tapering headed liṅga on a high pedestal. Both of these appear to be much older than the temple.

Other Buildings.

In the same compound are five other small buildings whose Hoysaḷa origin is clear from the beautifully worked doorways and the use of soap-stone. None of them has any image of the Hoysaḷa period, even the image of Pârvatî being a recent work.

BANAVASI.

Ancient Remains.

Banavâsi[1] which belongs to the Sirsi taluk of the North Kanara district is situated about 15 miles to the north of Sorab and included formerly the peninsula formed by the loop of the Varadâ on its left bank. The peninsula is even now pointed out as Haḷe-Banavâsi and has a temple of Âdi-Madhukêśvara. This has a garbhagṛiha, a sukhanâsi, an open square maṇṭapa and a stepped pyramid tower of stone with bulls and pot-stone kalaśa. The four central pillars are old Hoysaḷa ones used here. The rest of the temple is of the Keḷadi style built in imitation of the Hoysaḷa. The whole is on a platform, about six feet high. To the right of the temple is a small shrine of Mahishâsuramardinî of perhaps the Vijayanagar period. But the old town appears to have extended to over a mile north of the river where the ruins of an old line of fortifications surrounded by a trench are even now visible. Within this fort line, about half a mile to the north-west of the Madhukêśvara temple, are about half a dozen low brick mounds which appear to be the remains of ancient stûpas. The mound of the largest of them is about 30 yards in diameter and about six feet high. These stûpas belong to the Buddhist days of Banavâsi. To the next period, *i.e.*, to about the 2nd century A. D. may be ascribed the nâga stone with a Brahmî inscription which is set up against the north wall of the temple.

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[1] Bavavasi, which is only about 2 miles outside the Mysore border, was visited in order to make a comparative study of the monuments with those in the north part of the Shimoga District.

MADHUKESVARA TEMPLE—(Plate XX, 1).

It is possible that the liṅga of Madhukêśvara inside the temple is very old, but this must remain uncertain for want of definite evidence. **Early Structures.** The inner fort wall of the town consists of several layers of bricks of 16″ x 8″ x 3″ or of 18″ × 9″x3″ which is the size of the Chandravaḷḷi bricks of about 100 A.D. On the brick layer is built a heavy wall of laterite blocks, which was very probably put up in the Vijayanagar days when the town appears to have had a revival. The temple of Madhukêśvara, however, is one of historical complexities. **Garbhagriha.** The garbhagṛiha of the main temple which bears three recent shallow turretted niches on its three sides and has above the wall a cornice containing horse-shoe-shaped ornamentation and the granite pillars of the garbhagṛiha and the navaraṅga which are square in plan and modelled after similar pillars of the Châlukyan period at Aihole and elsewhere may, by some people, be attributed to the late Kadamba period, *i.e.*, to about 900 A.D. But the presence of long boat-shaped towers in the wall ornamentation along with square relievo domes, the poor ornamentation of the doorway and the niched jambs and the plan of the garbhagṛiha, which is a small pillared hall, create a doubt whether, after all, these may not belong to the early Vijayanagar period, circa 1400 A.D.

Madhava. This second view is strengthened by the existence at the north-east corner of the navaraṅga of an image of Vishṇu made up of some hard stone or granite. (Plate XX, 2.) It has the ten avatâras roughly carved on the tôraṇa, Śrîdêvî and

Bhûdêvî, flying Garuḍa and another lady sitting near his seat, while his four arms hold gadâ with padma, prayôga chakra, śaṅkha and kaṭihasta. Except for the front right hand the image is most like Veṅkaṭêśa. On its head it wears a conical kirîṭa and on its two arms and ankles are several sets of bracelets. It is popularly called Mâdhava. Its close resemblance to similar Mâdhava figures at Talkad suggests that it was set up either in the 10th century or by Mâdhavamantri, Governor of Chandragutti from 1350 to 1381 A.D. It is probable that the garbhagṛiha and the square pillars were built into a larger structure in the early Vijayanagar period. The navaraṅga east doorway, however, is a big Vijayanagar structure. Its dvârapâlas also belong to this period.

Mantapa.

Among the pillars of the mukhamanṭapa the central four at least are definitely Hoysaḷa, since they have the round lathe-turned bell shape. It is likely that a Hoysaḷa or Châlukya manṭapa was in a ruined condition and that its pillars were used by the Vijayanagar people. There is in the compound an inscription of Trailôkyamalla of 1068 A.D. which is the time of Nṛipakâma Hoysaḷa who built the Belgâmi temples not more than about 30 miles away. There can be little doubt, however, that the present manṭapa was constructed in the reign of Harihara II since two inscriptions on the two pillars near the north-west corner of the manṭapa mention Harihara and a vassal who was ruling Banavâsi 12000 from his throne at Goa and also the guru Lakulîśa-dêvaiya, evidently a kâlâmukha of about the time of Kriyâśakti. It is very likely that the builder of the manṭapa was Mâdhavamantri or one of his immediate successors. The bull at the east end of the manṭapa is large and not remarkable, but the finest thing in the place is a stone maṅdâsana, about eight feet high, placed to the right of the navaraṅga doorway. Though the relievo images are not of very great beauty and resemble closely those of the Vaidyêśvara temple at Talkad, yet the design of the structure is beautiful and ornamental, and other sculptures are successful in view of the fact that the stone used is very hard. The most interesting of the relievos are: an Umâmahêśvara group on the inner back wall, purushamṛiga on each of the side railings and the eight Dikpâlakas above the canopy. The throne belongs to the Vijayanagar period and is possibly a present made by the Sode Rajas perhaps in about 1550 or 1600 A. D.

Stone Throne.

All round the mukhamanṭapa run stone benches edged by slanting railings whose outer face carries a row of sculptured panels separated by round pilasters in imitation of Hoysaḷa temples.

The ceilings are all plain except the central one which has a shallow padma. The outer aṅkaṇas of the roof slope down and are continued in the eaves.

The dîpastambha and balipîṭha appear to be of the Pâḷḷegâr period.

About the garbhagṛiha two more facts may be noted. It is surrounded by a pradakshiṇa which bears on the outside several Vijayanagar and modern relievos and inscriptions. Its stone tower is of the stepped pyramid design but is now covered over by thick coats of white wash. It has stucco Nandis at the corners, projections in front and a metal kalaśa on top. Very probably it is also a structure of the late Kadamba period.

Pradakshina.

The Pârvatî temple on the left of the main building and the Sadâśiva temple on the right, appear to be both of the late Vijayanagar times, though some Hoysaḷa pillars have been used in their construction. On the pillars in the maṇṭapas of the Sadâśiva and Pârvatî temples is mentioned Sadâśiva Râjeṅdra, ruler of Sode, as the builder of the maṇṭapa. The Pârvatî image is a poor sculptural piece whose nose has been mutilated. Narasiṁha who has no tôraṇa is also of the late Vijayanagar days. The Basavaliṅgêśvara temple at the north-west corner is also of the late Vijayanagar or Sode days. The three small temples outside the south-east corner of the great temple are those of Tirumala, Râmêśvara and Kadambêśvara. Of these only Râmêśvara has a tower which is of stone and of the Doḍḍagaddavaḷḷi type. It is an old temple of the Châlukya days. The Tirumala temple of Veṅkaṭêśa has on the pilaster a Kannaḍa inscription of 14 lines belonging to the days of Mâdhavamaṅtri, governor under Bukka I of Vijayanagar.

Minor Structures.

Of the other shrines in the compound, those of Paraśurâma, Śrî Râma, etc., are of the 19th century. The eight Dikpâlakas who are placed against the compound wall and their respective pillars are also of Vijayanagar workmanship. Several pillars of the east mahâdvâra and almost the whole of the north mahâdvâra, however, have been contributed by the Hoysaḷas. (Plate XV, 4.) The existence, in fact, of the fine north mahâdvâra leads to the conclusion that the Hoysaḷas must have built a fine large maṇṭapa in front of the navaraṅga which has now disappeared.

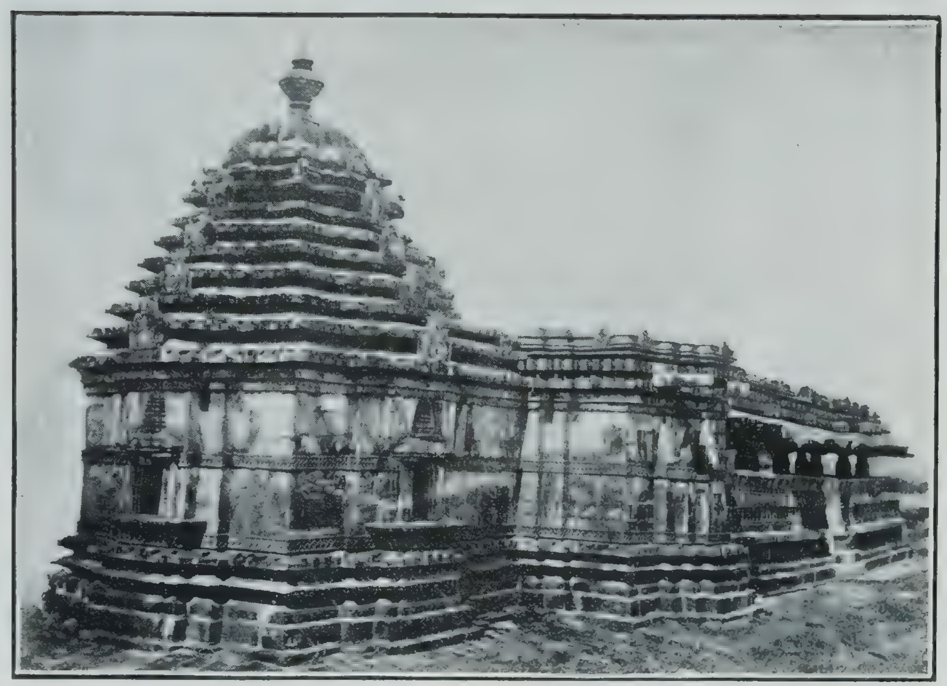
An important piece of art work belonging to the temple is a cot of beautiful design made of hard stone with a canopy borne on four Dravidian pillars. This is kept in a separate room on the south and can be seen only with some difficulty since the room is very small for it. It bears an inscription showing that it was a gift of a ruler of Sode.

Stone cot.

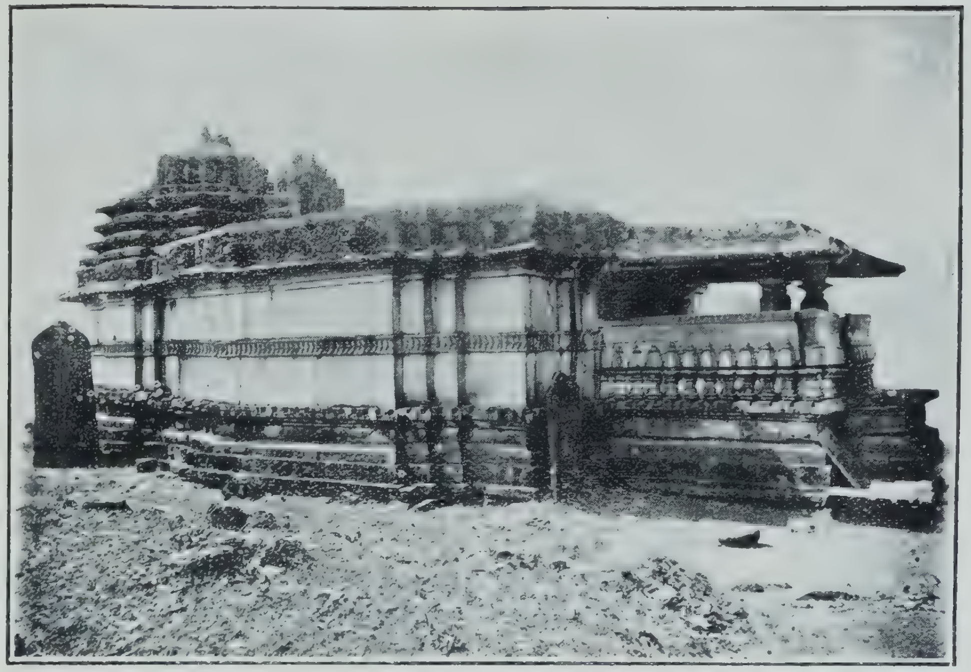
The compound abounds in inscriptions of which the following may be mentioned:—

2 on the pillars in the main mukhamaṇṭapa.
2 on a pillar of the Pârvatî temple maṇṭapa.
1 on a pillar of the Îśvara temple to the south-west.
1 on the stone cot.

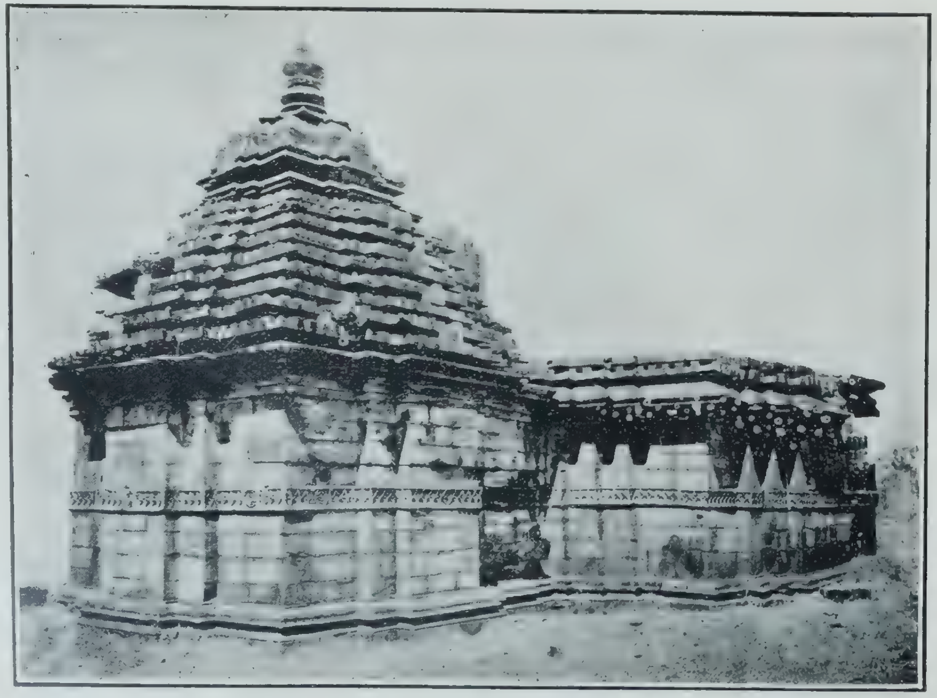
PLATE XV.



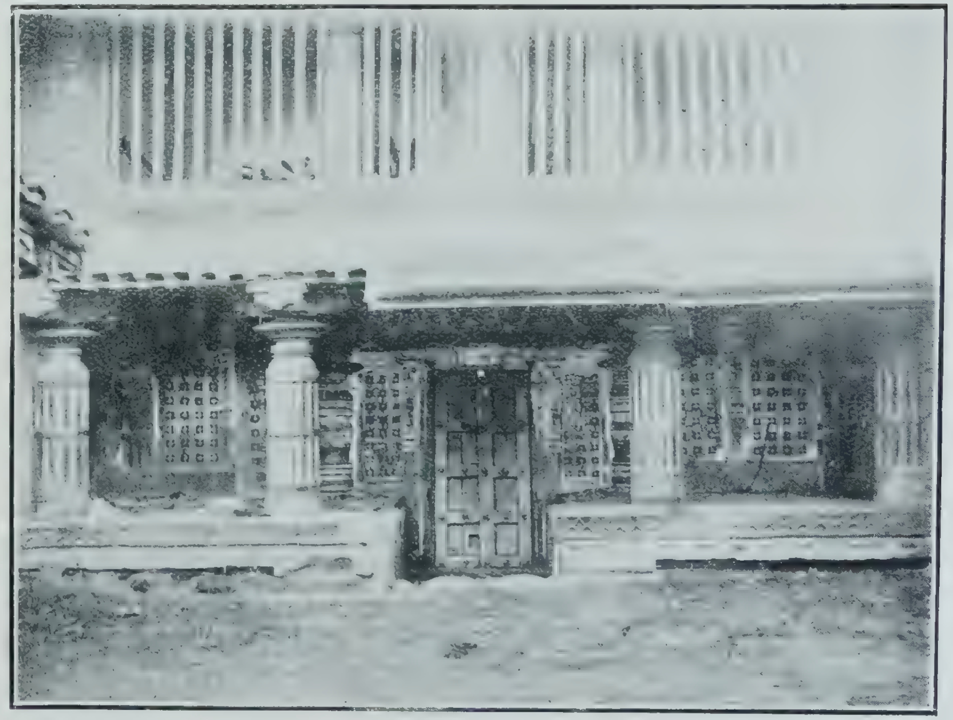
1. RAMESVARA TEMPLE AT KUPPAGADDE: SOUTH-WEST VIEW (p. 56)



2. SOMESVARA TEMPLE AT PURA: SOUTH-EAST VIEW (p. 57)



3. SIVALAYA AT UDRI: SOUTH-WEST VIEW (p. 65).



4. MADHUKESVARA TEMPLE AT BANAVASI: NORTH MAHADVARA (p. 54).

Mysore Archæological Survey.]

2 against the back compound wall.
2 in the alley to the right of the main temple.
2 or 3 against the south wall.

Several modern inscriptions along with the low relief carvings on the walls of the main temple and on the floors of the maṇṭapas.

Outside the compound on the south-east are two small temples, with stepped pyramid towers.

CHANDRAGUTTI.

Minor Shrines.

Chandragutti or Chandragupta-pura is said to have been the home of Jamadagni. There is an unimportant Hanumân temple in the place. Near it is a modern stone called the 'Jânakî-Bâi-gôkallu' for cattle to rub themselves against. In the Bâvâji maṭha, 10 ft. in height, a Bâvâji is living. On the 'pâdakallu' there are a dozen modern Kannaḍa and Nâgari inscriptions of votaries ending with the word 'binnaha' like 'Bidanûra Raṅgaṇa binnaha'. Near it on a rock are a triśûla and a Hanumân figure between two pairs of feet. The 'Amma' is said to have come from the direction of Hârnahaḷḷi. A little higher up is a liṅga on a rock with the inscription 'kôṭi-tîrtha.' Near it on another rock is an inscription 'Kôṭi-tîrthavanu minda' etc. (E. C. VIII, Sb. 462). Then there is a tiled modern temple of Śûlada-Bîrappa full of about a thousand triśûlas or iron tridents offered by devotees. Further on is a small temple of Bhairava of the Vijayanagar times.

Renuka Temple.

Further up in a large natural cave is a small liṅga, 6″ high, now covered up with a metal face. Below it is a rock shaped like two colossal hips of a woman identified as those of Rêṇukâ who is said to have hidden here when Paraśurâma persued her. The outer part of the cave serves as a large sukhanâsi. The navaraṅga appears to be a painful attempt to imitate in granite the great work of the Châlukya style. It is probably of the late Vijayanagar or Pâḷḷegâr days.

No animal sacrifices are held except at the time of the car festival at the foot of the hill.

In the navaraṅga are kept a figure called Sarasvatî with a severed stone head on each side, a Gaṇêśa, a Nâga stone and a liṅga. There lies also a damaged wooden image of Kolhâpuradamma. On the pavement are the names and figures of numerous votaries including some chieftains.

Near the temple are a cave shrine of Mâtaṅgi, a 'siḍi', some 'Nâga' and 'Mâsti' stones and an image of Paraśurâma, $2\frac{1}{2}'$ high, with chakra, śaṅka and a 'Kamaṇḍalu' in his left arm pit, and wearing 'jaṭâ.'

Further up is a large 'Tâvare kere.' To its east on a rock is a foot called 'siḍigallu.' To the west is an old fortress of early Vijayanagar type made of uncemented long stone beams.

Durga Cave.

About a hundred feet higher up is a cave in which is an image called ‘ Daṇḍina Durgî,’ a fine specimen, about 2′ high, of Mahishâsura-mardinî standing with eight arms, on a ‘Pâṇi-batlu.’ Every year a buffalo is sacrificed during ‘ Dasara,’ though now a Brahman worships the deity. Just in front of the temple is a small slab of dark stone on which is depicted the self-beheading of two men at the feet of Durgâ. It is said that Rêṇukâ visits the place once a year and worships Durgâ.

Lower down and further on by the path is a small temple containing a liṅga, perhaps of the early Vijayanagar period. Just in front of it is a small pond in which Bhâgirathî or the Ganges is said to appear once in twelve years.

Chandramaulisvara.

We then proceed past a ruined well, a broken cannon and a round bastion of a ruined uncemented fort wall provided with musket and cannon holes to a fort gate and a ruined stone Masjid beyond, to the south of which are numerous stone foundations. Past the site of the stables, the ‘ gârina (properly ‘gâreya ’) bhâvi,’ a Kannaḍa inscription reading ‘ Suâde Bhavâni tîrtha,’ a ruined Durbar manṭapa with Moslem arches, yet another fine fort wall with a gate and another well with the inscription ‘ Śaṅkara-liṅga tîrtha ’ and the ruins of old fort walls we go to the top where there are the basements of two ruined shrines one of which was that of Chaṅdramauḷîśvara who gave his name to the hill. On a projecting spur to its west are a part of the fort with a bastion, some ruined temples, several rock-cut wells and a large stone building (a magazine, resembling the ‘ garaḍi ’ on the Chitradurga hill).

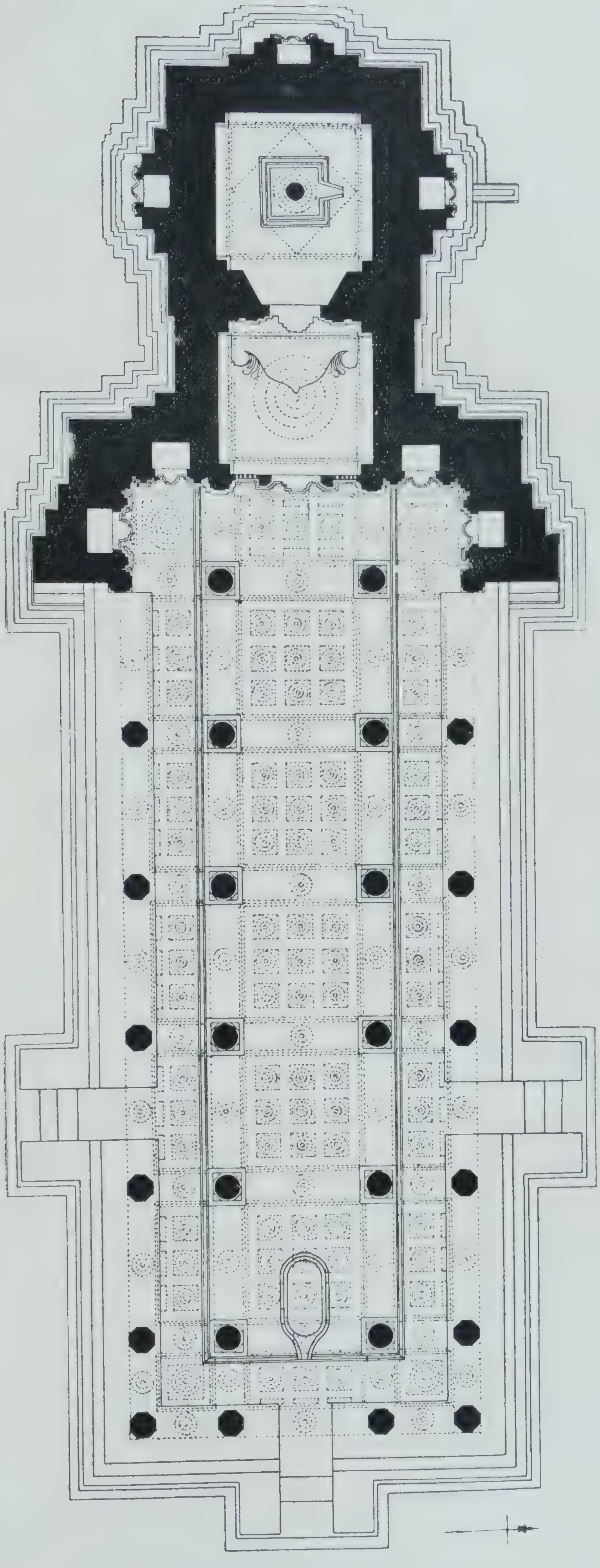
KUPPAGADDE.

Ramesvara Temple.

Kuppagaḍḍe is about 3 miles to the east of Tava Nandi on the Sorab-Banavâsi road and seems to be a place of great antiquity. There are several temples in the village all of which are in ruins except the Râmêśvara temple which is in a fair state of preservation (Plate XV, 1). An inscription stone, which stands near the latter and is dated 1189 A.D. records that the village was called Pushpâvati, Pushpanagara and Pushpaśakaṭa in the three previous ages, while its name in the Kali age is Kuppagaḍḍe and that this temple was built by a Brahman named Râma of the Mane-mane family, who got it consecrated at the hands of the illustrious Vâmaśakti Muni of the Kôḍiya maṭha of Belgâvi (?).

The temple faces east and consists of a garbhagṛiha, a sukhanâsi and an open portal to which is added a long hall of five aṅkaṇas supported on 24 pillars and consisting of a slightly raised central nave and narrow aisles running on the three sides (Plate XVI). The garbhagṛiha and sukhanâsi doorways are nicely carved, the latter having perforated screens on either side (Plate XX, 3). There are four

PLATE XVI.



RAMESVARA TEMPLE

KUPPAGADDE - SORAB TALUK

INCHES 12 0 1 2 3 4 5 6 7 8 9 10 FEET

(p. 56).

niches in the portico, one on each of the end walls and one on either side of the sukhanâsi doorway, having the following figures in order commencing from the left: Saptamâtṛikâs, Gaṇeśa, Châmuṇḍêśvarî and Shaṇmukha—all of which are beautifully carved. A stone bench with a stone railing to lean back runs along the three sides of the hall pierced with narrow openings in the centre on all the three sides. Unfortunately a portion of the railing has broken down and is lying on the spot. With little or no cost it is possible to restore it to its original position. The pillars are of the usual round shape over a square base and the ceilings are flat and decorated with flowers. The bottoms of the beams also have carved rosettes. At the eastern end of the hall, right opposite the Deity, sits a beautifully carved Nandi, about 2½ feet high. The outer wall of the temple is plain except for the 3 niches on the central axial lines of the *sanctum sanctorum* and the tower which is completely in stone is also simple in construction with thin bands of stone in several tiers, every alternative band having a carved plaque in the centre of each face.

Venugopala Image.

There are several other smaller temples in the village and carved figures are lying all over the place among which an image of Vêṇugôpâla is worth mentioning. Its original temple having gone into ruins, it is housed in a small tiled cell recently built for the purpose. The image is about 6 feet high and exquisitely carved and similar to the one at Bellûr, Nagamangala Taluk, in richness of carving and delicacy of workmanship. It is a pity that such a beautiful piece of sculpture is hidden up in an out of the way place like this.

PURA.

Somesvara Temple.

Pura is a small hamlet at a distance of about 8 miles to the south of Sorab Town. From an inscription on a vîragal standing to the south of the Somêśvara temple (E. C. VIII, Sb. 521) in the village it is seen that the place was originally called Bhavyapura. The temple is a small Hoysaḷa structure facing east and consisting of a garbhagṛiha, a sukhanâsi and a navaraṅga with a porch attached to it. All the doorways are nicely carved, the front entrance door being the best (Plate XVIII, 1). There are perforated screens on either side of the sukhanâsi doorway as usual (Plate XV, 2). In the two end bays of the navaraṅga nearest the sukhanâsi are 4 niches, two facing each other and one on either side of the doorway. Commencing from the left these contain in order the images of Saptamâtṛikâs, Umâmahêśvara, Châmuṇḍêśvarî and Vishṇu with the attributes of padma, chakra, śaṅkha, and gadâ. An image of Vîrabhadra and one vîragal are also kept in the navaraṅga. The lintels over the garbhagṛiha and sukhanâsi have Gajalakshmî carved on them; while an image of Sarasvatî is carved over the navaraṅga doorway.

The porch has a raised bench with a stone railing along its sides, the outer surface of which is decorated with small turrets. The walls of the temple are plain but for a central carved band which runs all round the structure. The tower is very simple and devoid of the finial.

Riding Image.

The most interesting fact about this temple is that the sanctum does not contain the Liṅga usually met with in all Îśvara temples. Over the pâṇipîṭha or pedestal stands a bull on the back of which sits Sômêśvara wearing 'nâgakuṇḍalas' in his ears and holding triśûla, ḍamaru and kapâla, in three of his hands, while the fourth, which is the right front hand, is in the abhaya pose. The Hoysaḷa crest which is built in brick and mortar in front of the gôpura is of a later date. To one side of this a figure holding a bell in his hand is also carved. A figure similar to the main image in the garbhagṛiha is carved on the slab placed in front of the Hoysaḷa figure.

BELGAMI.

TRIPURÂṄTAKÊŚVARA TEMPLE.

Situation.

The temple of Tripurâṅtakêśvara is situated in the north-east of the present village of Belgâvi or Belagâmi about three furlongs north of the Kêdârêśvara temple. The neighbourhood which was formerly overgrown with thick jungle has now been cleared and the temple has been considerably repaired in recent years, which saved it from complete ruin.

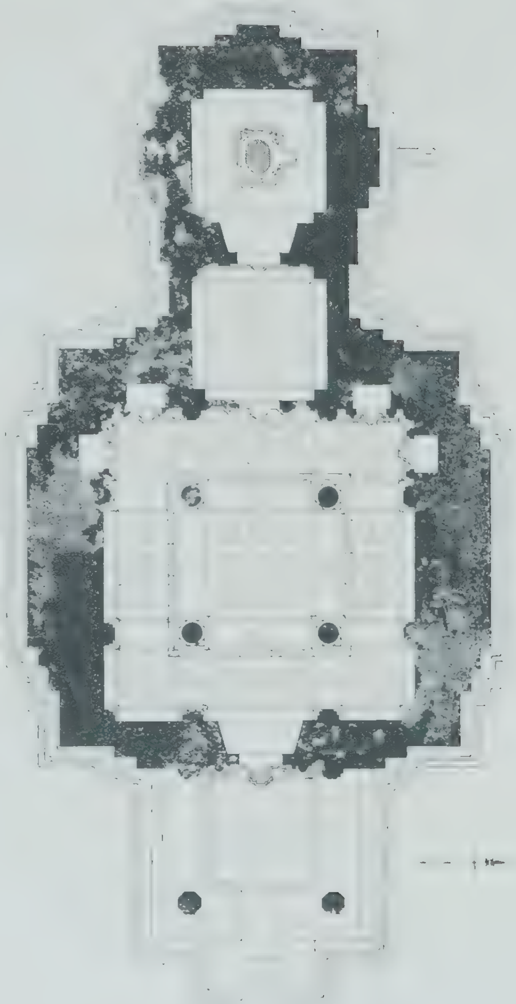
General Description.

The building, as it now stands, is a double temple with two parallel shrines facing east. The south hall which is a maṇṭapa opens on the south and on the east it is connected by a doorway with the north hall which has walled sides. A porch is standing on the east of the south hall while the corresponding basement to the east of the north hall is bare. To the north of the north hall is another shrine facing directly south; while to the south of the south hall is an entrance to the south pavilion.

History.

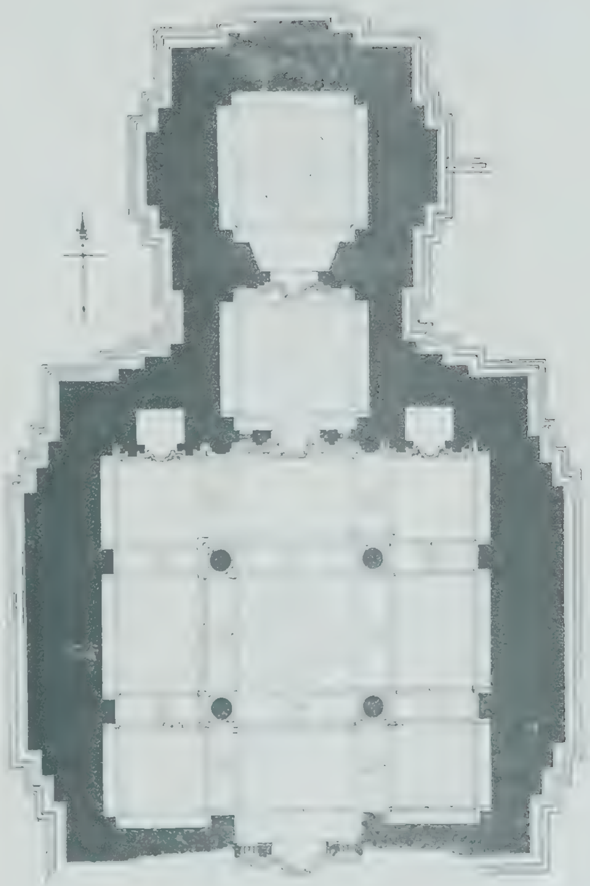
The structure, as it now stands, is complicated. The major part of the building consisting of the northern half, the south shrine and the central part of the south pavilion show high class work; whereas the outer aṅkaṇas of the south pavilion and the porch are so inferior that they can never be attributed to the same architectural period. A close study of the detailed features suggests the following course of development:

The north portion is the major part of the original temple which faced south. On the south side, a few feet away, was a beautiful pavilion borne on four round



SOMESVARA TEMPLE
PURA · SORAB TALUK

1. (p. 57).



SIVA TEMPLE
[illegible]

2. (p. 63)

Mysore Archæological Survey.]

pillars with eaves, brackets and sculptures complete. This was separate from the main building as is the case with the pavilions at Belur and Haḷebîḍ. We can imagine that in the space between the pavilion and the main building steps led up from the east and west. The main shrine of Tripurântakêśvara, however, faced east with Vishṇu in the north shrine. There was also a shrine to the south of the main shrine and facing the pavilion. The building whose door frames and pillars and sculptural work generally have a close resemblance to the earliest work at Belur and Haḷebîḍ was very probably constructed about the reign of Vishṇuvardhana. The differences in plan, design and sculpture between the Kêdârêśvara and Tripurântakêśvara temples lead us to think that there must have been an interval of at least 30 or 40 years between the construction of the two temples.

At a later time, probably in the 2nd half of the 13th century, some alterations appear to have been made. The pavilion was given additions and enlarged into a mukhamaṇṭapa serving for both the shrines and a porch was put up to the east of this maṇṭapa balancing with the porch of the main shrine. This latter, however, has now disappeared.

Basement and Platform.

The basements and outer walls of the temple have in later times been so reset that many of the stones are not in their original positions. However, it is pretty clear that a platform ran around the temple following its contour. Above it was the basement. The basement of the north portion of the temple has a plain cornice but that around the maṇṭapa is of rude workmanship with a roughly shaped railing. On the face of the basement ran once a long frieze of sculptures. Some of these stones are built into the platform also. A few of these sculptures may be noticed here commencing from the north basement and running clockwise. The subjects are taken from the Pañchatantra, Râmâyaṇa, etc., (Plate XIV) and are interspersed with numerous obscene figures of men, women and donkeys and monkeys sexually mixed up and scenes of perversities and rape being repeated.

1. A man of destiny persecuted by serpents and elephants is venerated by them. His identity is uncertain.
2. Serpents shade him while he sleeps and birds bring him food.
3. Two swans lift up into the air a garrulous tortoise who opens his mouth, falls to the ground and is killed. (Plate XIV, 2 a).
4. A man saves women from being molested by a bear in a forest.
5. Ladies with sticks, dancing.
6. A jackal who attempts to lick the blood of two butting rams is killed by them (Plate XIV, 2 b).
7. A crocodile abducts a monkey who, however, escapes and laughs at the crocodile (Plate XIV, 2 c).
8. He-ass and woman.

9. She-ass and man.
10. Râma piercing the seven palms.
11. Râma killing Vâli.

Back view of the Temple.

The outer wall on the south and north of the whole temple has been almost completely destroyed. Its rebuilding in recent years is ugly and of little value for this study. Originally each shrine appears to have had an outer niche on its three walls, each of which contained an image. All these have now disappeared except a much damaged group of a fine Mahishâsuramardinî on the north-west wall of the temple. Each of the shrines must have had a stone tower; but no traces of these now remain.

The north porch has now completely disappeared and of the south one, only the pillars and beams remain.

Mantapa.

The maṇṭapa is a square-pillared hall open on the south and east. On the sides a low stone bench with a railing edges it. It has entrances on all the four sides. Its central aṅkaṇa or square is formed by the original pavilion borne on four pillars with eaves, ceiling, etc., complete in itself. To it two other sets of squares have been added, making the present maṇṭapa.

Even a hasty glance would point out that the artistic rounded pillars of the pavilion, which must have borne bracket figures originally, are of a different kind from the poorly finished indented square-shaped and 16 sided pillars of the outer squares. The latter are mere imitations of the fine pillars of other Châlukya structures.

All the ceilings are quite plain except that of the original pavilion. The latter has a flat padma borne on a square architrave on which are carved the exploits of Hanumân as described in the Suṅdarakâṇḍa and the battle between the heavenly hosts led by Iṅdra on an elephant and some elephant-riding enemy. The leader of the gods, Iṅdra, is also on an elephant and is followed by the Dikpâlakas and the hosts of Śiva. The scenes in which Hanumân discovers Sîtâ and the one in which he wields his burning tail are unusual in Hoysaḷa sculptures.

South Shrine.

The doorway of the south shrine is a fine piece with detailed carvings containing on each jamb three vertical bands of scrolls and flowers, dancers, and intertwined nâgas. (Plate XIV, 1.) Some of these are very similar in design to the bands of the garbhagṛiha doorway of the Belur temple. The lintel has a fine Gajalakshmî. Inside the cell is a small liṅga on a low pedestal and behind it is now kept a seated Sarasvatî image with only one of its four hands remaining and holding a goad. Its slim waist, high breasts, erect back and other features suggest a similarity with the Môhinî image on the Belur pillar and point out its date as 1100 A. D. We do not know from what temple it came.

Navaranga.

The doorway leading to the navaraṅga from the south resembles closely the doorway of the south cell and is probably the work of the same artist. On either side of it is a Śaiva dvârapâla, 4½ feet high. These images are elegantly shaped and expressive and do not show the exaggeratedly prolific beaded work seen in the dvârapâlas of the Hoysaḷêśvara temple at Haḷebîḍ.

On the outer side of each dvârapâla is a perforated screen with four vertical scroll bands containing a dancing figure in each convolution. Above this wall is a portion of the old eaves visible under the newly constructed roof above it.

The navaraṅga is a square hall of four pillars. These latter are of the rounded lathe-turned form and each face of the base of each pillar is ornamented with a fine canopy under which is a dancer, a lady, Umâmahêśvara, Vishṇu's avatâras, etc. Two of these, particularly, are finely posed, namely: lady musician, and Bali and Vâmana.

In the east part of the navaraṅga is a large soap-stone bull whose mouth wears an unusual grin.

Main Shrine.

The doorway of the main shrine is a beautiful piece of workmanship. The jambs have Rati and Manmatha on one side and a deer-headed (?) deity with consort on the other. On the outer side of each jamb is a beautiful pierced screen of intertwining nâgas. These screens are perhaps the finest in the Mysore State. On the outer side of each screen is a lady attendant finely poised. The lintel is magnificently carved with the figure of Śiva dancing as Gajâsuramardana in the centre flanked by Brahma and Kumâra and Gaṇêśa on the right and Vishṇu as Kêśava, Garuḍa and others on the left and surrounded by his attendants, gods and the Dikpâlakas. The central figure, particularly, is finely shaped and is in an active vigorous pose.

The sukhanâsi has 'a Chandraśilâ' or Moon stone. This feature exists in Belur but disappears from later Hoysaḷa temples. In the cell is a medium sized 'pîṭha' with a flat-headed liṅga.

North Shrine.

An open sukhanâsi leads to the north cell whose doorway is also fine, but inferior in workmanship to the other doorways of the temple. Among its sculptures may be noticed a row of mythical animals. In the cell is a mutilated image of Vishṇu as Kêśava (total 6½ feet high). The front hands and legs are broken. But it is well proportioned and appears to come from about 1100 A. D. Consorts and attendants flank it on either side, while the ten avatâras appear on the tôraṇa. The god is nimbate. Since the image appears to come from a time before the conversion of Vishṇuvardhana by Râmânuja, its presence is interesting in connection with the early religion of the Hoysaḷa dynasty.

In the navaraṅga are five cells which have lost their original images. Behind one of the south screens, however, is an elegantly carved Saptamâtṛikâ panel with the Seven Mothers only, seated in a row.

The absence of the Hoysaḷa crest is noteworthy and suggests that the temple was built in the last days of Vinayâditya or the early days of Ballâḷa I. Very probably, the sculptors who constructed this temple were transferred to Belur by Vishṇuvardhana for building the Kêsava temple.

KÊDARÊŚVARA TEMPLE.

On the way from Shiralkoppa to Belgâvi village at almost the south-east end of that place near the tank bund is the temple of Kêdârêśvara with its connected buildings. It must have been formerly in the midst of a well populated part of the old town since in its neighbourhood especially, on the south and west, there are many ruined brick and stone foundations and basements.

The temple is a medium sized structure almost entirely of soap-stone and is a fine specimen of late Châlukyan or early Hoysaḷa architecture. It has comparatively few sculptures and its architectural members are well shaped and tastefully ornamented. Though it is not so high or large as the temple of Kaiṭabhêśvara at Kubatur, it is of nearly the same type except for the fact that it is a three-celled or trikûṭâchala structure, while the former is unicelled.

History.

The temple appears to have been built by Udayâditya or Vinayâditya Hoysaḷa who was a vassal governing the Banavâsi 12,000 under Châlukya suzerainty. The only subsequent alteration in the temple appears to be the formation, in very recent times, of the easternmost aṅkaṇas into a shrine for Naṅdi by putting up an ugly earthen wall and closing up the eastern passage to the maṇṭapa. It is probable also that the neighbouring Prabhudêva temple was built about the middle of the 13th century and the mahâdvâra, a little later.

Outer view.

As usual with this style the temple which mostly follows the indented square pattern has a platform following its contour. The latter is now imbedded in the earth with only its top visible.

The basement which has 4 cornices is simple and plain.

The monotony of the wall line is removed by the addition of plain squarish pilasters and of a row of turretted canopies tastefully placed in the panels between these pilasters. These turrets are also of the indented square type with stone śikharas and kalaśas.

Towers.

The three large towers or vimânas are similar in form to those on the walls, having three tiers of square turrets with square śikharas and round stone kalaśas. The front face of each has a projection over the sukhanâsi which has a Saḷa group on top and a kîrtimukha in front. The Saḷa group of the north tower is found in a half-worked condition near Prabhudêva's temple; while the panels of the kîrtimukha are all empty. They appear to have been grand pieces of sculpture with the eight Dikpâlakas around the horse-shoe, dancers and musicians on the base and luxuriant floral ornamentation springing out of the mouths of the lion heads and the makaras. The western kîrtimukha is perhaps the grandest of the three and the western tower is slightly higher than the other two. Some of the interesting figures on the towers are (from the south east, clockwise): Bhairava, Tâṇḍavêśvara, Umâmahêśvara, Ugranarasiṁha, Varâha.

Mantapa.

The basement of the maṇṭapa is very similar to that at Kubatur having from the bottom a row of flowers, a cornice with small kîrtimukhas, a row of pilasters with curvilinear stepped pyramids or towers and a railing of double round columns with intervening figures of dancers and drummers and creeper scroll on the top edge with varied flowers, birds, animals, wrestlers, dancers, etc., in the convolutions.

The eaves which project around the maṇṭapa only have imitation woodwork on their underside with floral ornamentation. They have the usual elegant 'S' form.

Above the eaves is the parapet formed by turrets with a frieze of lions and elephants. On the śikharas of the turrets are kîrtimukhas with the sculptures of various gods like (from the east clockwise): Tâṇḍavêśvara, Bhairava, Kêśava, Naṅdikêśvara.

The maṇṭapa is an indented square-shaped pavilion originally open on all sides except the west where it is continuous with a navaraṅga of four pillars. But since no wall intervenes between the maṇṭapa and the navaraṅga, a pleasing effect is produced by the feeling of roominess in spite of the small proportions of the buildings. In the navaraṅga are six niches one of which only contains the original sculptured piece, the Saptamâtṛikâ group. Some stray sculptures are stored in the other niches. At the east end of the maṇṭapa in a recently built shrine is a large Naṅdi bull.

The outer ring of pillars is composed of 16 sided, fluted and well polished pieces, while the inner pillars are of the polished round lathe-turned type with the bell moulding more or less ornamented with leaf shapes. The pillars between the navaraṅga and the maṇṭapa are the best-worked. The capitals are all simple, while the beams have all of them friezes of flowers on both their faces.

The ceilings are all flat and divided into squares, each one of which contains a finely carved flat lotus. The central ceiling of the maṇṭapa, however, has Tâṇḍavêśvara in the centre surrounded by the eight Dikpâlakas, while one of the ceilings in the navaraṅga has a large padma, five feet in diameter.

Cells.

A comparatively plain, but typically Châlukya doorway with Gajalakshmî and high towers on the lintel and architrave leads to the south cell where there is a small narrow-headed liṅga on a low base.

A similar doorway on the north admits us to the north cell in which is housed an image of Vishṇu standing as Kêśava with the daśâvatâras on the tôraṇa.

The west cell only has a sukhanâsi whose doorway is flanked by perforated screens of a simple design, while the lintel bears a fine group with Śiva standing attended by Brahma, Vishṇu, Gaṇêśa, Shaṇmukha, etc. It looks as if the insertion of this doorway was an after-thought. The western cell doorway is similar to those of the south and north cells. In the garbhagṛiha on a low pîṭha is a medium sized round-headed liṅga.

Prabhudeva's Temple.

Prabhudêva's temple is a smaller trikûṭâchala type situated to the left of the main shrine. It has also an open mukhamaṇṭapa, a small navaraṅga and three garbhagṛihas. The back walls are decorated with a horizontal frieze of flowers in the middle of the wall; while the front basement and railing have a similar ornamentation. The pond-shaped maṇṭapa is plain and has on the benches a series of cylindrical pillars. The inner four pillars of the maṇṭapa are of the bell-shaped kind. The navaraṅga doorway shows good workmanship though the images on the lintel and the simple flowers of the perforated screen are all covered with lime-wash. On either side of the navaraṅga doorway is a towered niche which must have contained Gaṇêśa on the right and Mahishâsuramardinî on the left. Both these images are now absent. The navaraṅga is narrow and pond-shaped with square-planned pillars imbedded in the walls. The south and west shrines contain round-headed liṅgas while the north one has a figure of Vîrabhadra of perhaps the 17th century.

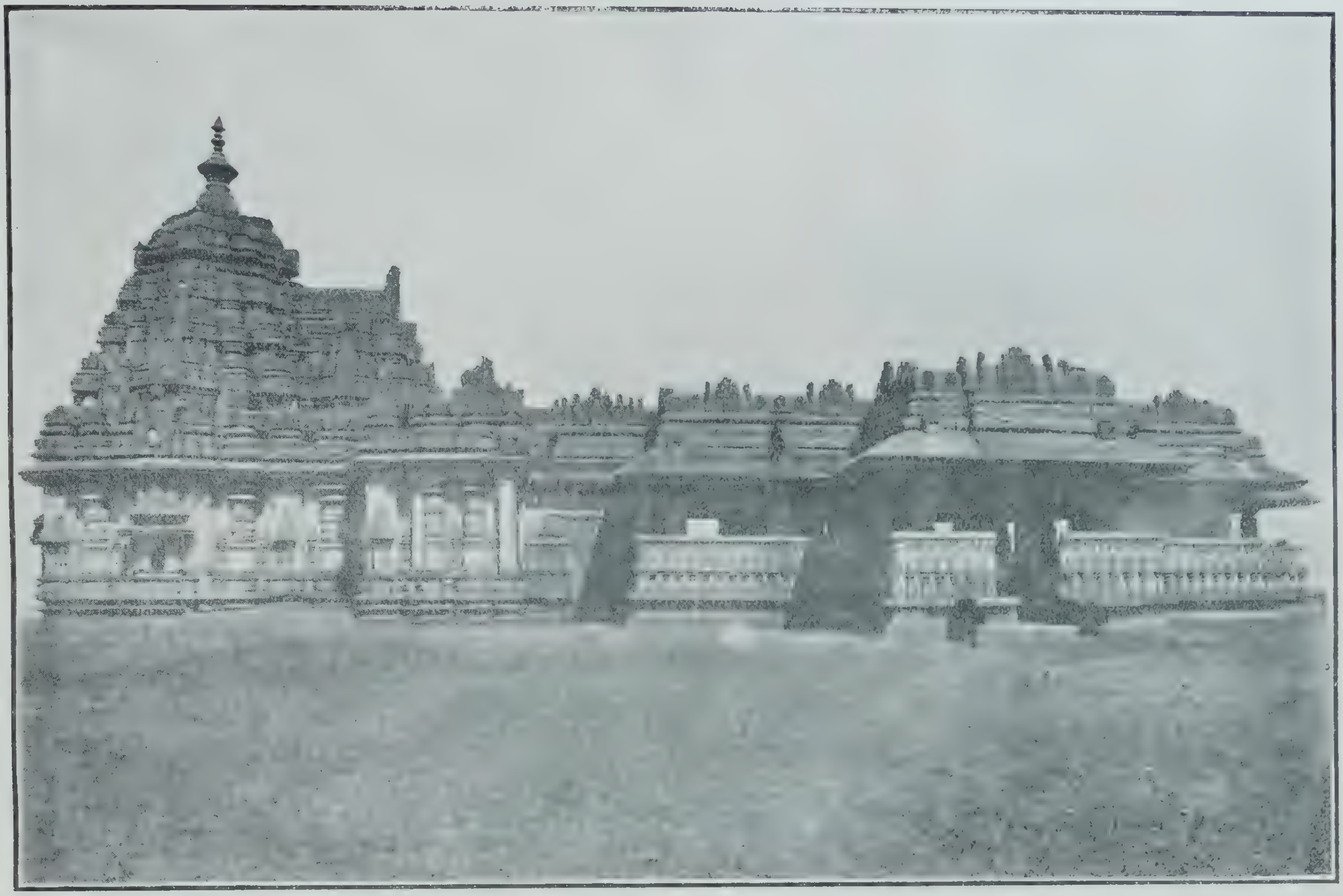
Directly opposite to Kêdârêśvara is a soap-stone mahâdvâra which must have given admission to the temple compound in the Hoysaḷa days.

To the south of the main temple is a ruined building built at about the same time as Prabhudêva's temple and perhaps used as a temple or a maṇṭapa.

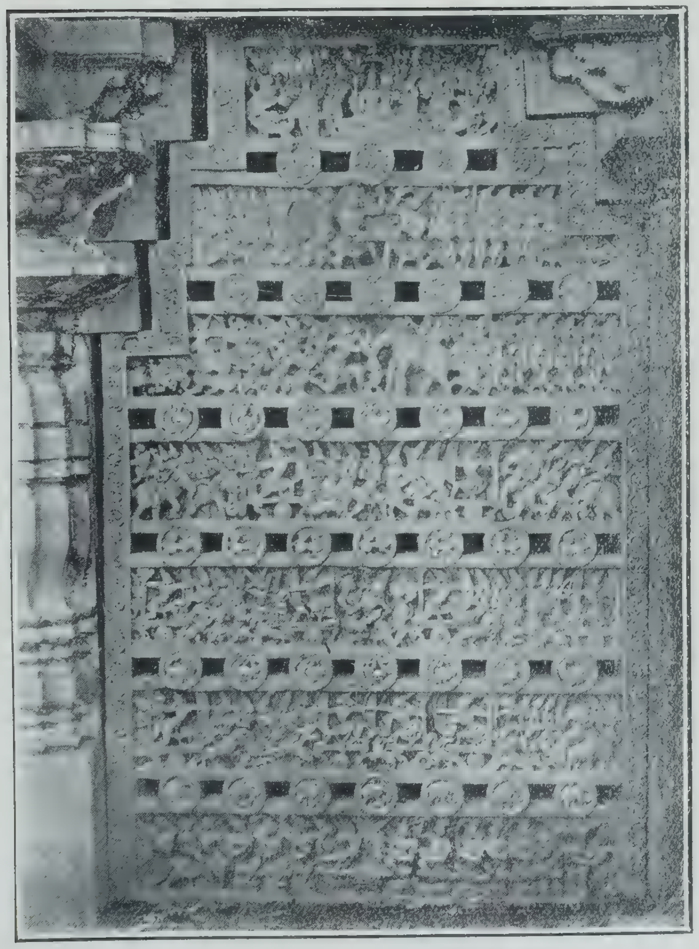
In the compound are numerous inscriptions dating from the time of Vikramâditya VI to the days of Châmarâja Woḍeyar IV of Mysore. In front of Prabhudêva's temple is an octagonal temple.

PAÑCHALIṄGÊŚVARA TEMPLE.

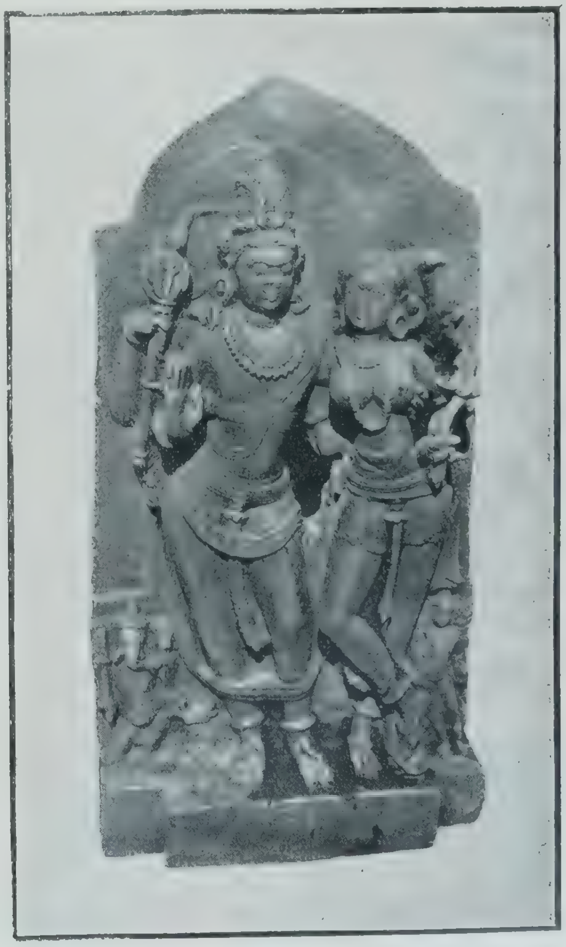
The Pañchaliṅgêśvara temple, though small, is endowed with a sense of largeness in everything connected with it. The garbhagṛiha doorway is lofty, the dvârapâlaka figures said to have stood here before, but now found in the museum at Bangalore, are large and the linga inside is also huge. The temple necessarily



1. KAITABHESVARA TEMPLE AT KUBATUR: SOUTH VIEW (p. 49).



2. SOMESVARA TEMPLE AT BANDANIKE: CARVED SCREEN (p. 66).



3. PANCHALINGESVARA TEMPLE AT BELGAMI: UMAMAHESVARA FIGURE (p. 65).

must have been much larger than what it is now, as it is stated to have been the seat of Kâlâmukhî Brahmachâris containing a Sanskrit academy in which several students received their education. Unfortunately only the garbhagṛiha and sukhanâsi are now standing and the front maṇṭapa which differs from the garbhagṛiha both in scale and treatment is apparently a later addition. The sukhanâsi doorway is very well carved and the ceiling is unusually high. Among the figures lying in the vicinity of the temple is one which deserves special mention. The figure of Umâmahêśvara with which a legend is associated by the local people (*vide* Report of 1911) is an exquisite piece of sculpture (Plate XVIII, 3). The clear-cut features of the body, the gracefulness of the pose, the absence of the excessive ornamentation which is a characteristic feature of Hoysaḷa sculptures and the shape and treatment of the head-dress indicate that it may belong to the pre-Hoysaḷa period and possibly be ascribed to the 10th or 11th century A. D. This interesting specimen deserves to be carefully preserved from damage.

UDRI.

Udri is situated at a distance of 6 miles to the north-east of Sorab Town. This is called Uddhura, Uddhare and Uddharâpura in inscriptions, and described as the principal defence and treasure house of the rulers of Jiḍḍulige Nâḍ which was one of the *Kampanas* of the Banavâsi kingdom during the time of king Vîra Ballâḷa. The place must have been an important one in ancient times as can be seen from the traces of its fortwalls, and numerous inscriptions, vîragals and temples found inside it. Pieces of carved stones are scattered all over the village and in the pond. The village even now presents a neat appearance, several of the houses having gardens of fruits and flower plants attached to them. Several images of a female figure of almost life size with the right hand raised and the left hanging down holding a water pot are lying scattered at the entrance to the village. These may perhaps be another form of Sati stones. There was not a soul in the village at the time of inspection, the whole village having migrated to a neighbouring village to attend a jâtra festival.

Sivalaya.

There are several temples in the village all of which are in ruins. The most important monument of these (Plate XV, 3) is the Śivâlaya situated at the north entrance to the village. It consists of a garbhagṛiha, a sukhanâsi, and a navaraṅga. (Plate XVII, 2.) There are 2 niches, one on either side of the sukhanâsi doorway. The right niche has a figure of Shaṇmukha, while the left is empty. By the side of the left niche in the navaraṅga there is a figure of Yakshiṇî holding a lotus in her right hand ; her left arm is missing. In front of Shaṇmukha there is a liṅga with a small Basava facing it. The Gaṇapati figure which was probably in the empty niche is now kept in the garbhagṛiha against the wall.

In the sukhanâsi the Saptamâtṛikâ images are kept. The lintel over the garbhagṛiha is not carved, and that over the sukhanâsi has a seated Jain image. The panel over this lintel has a standing Jain figure with chauri bearers and attendants. This as well as the presence of the Yakshiṇî figure, already referred to, go to show that this must have been a Jinâlaya at first, which was later on converted into a Śiva temple. This is perhaps the Jinâlaya referred to in the inscription stone standing near it (E. C. VIII, Sb 140) which states that the structure was constructed in the year 1197 A. D. The perforated panel with Śaṅkara carved in the centre placed above the navaraṅga doorway seems to be a later addition probably substituted at the time of its conversion. The pillars of the navaraṅga are beautifully carved and the ceilings are all flat and plain except the central one which has a giant flower with innumerable long petals covering the whole space. The outside of the temple and the tower are plain and the finish is quite modern and ugly.

Besides the above there are two more Îśvara temples in the village both of which are completely in ruins.

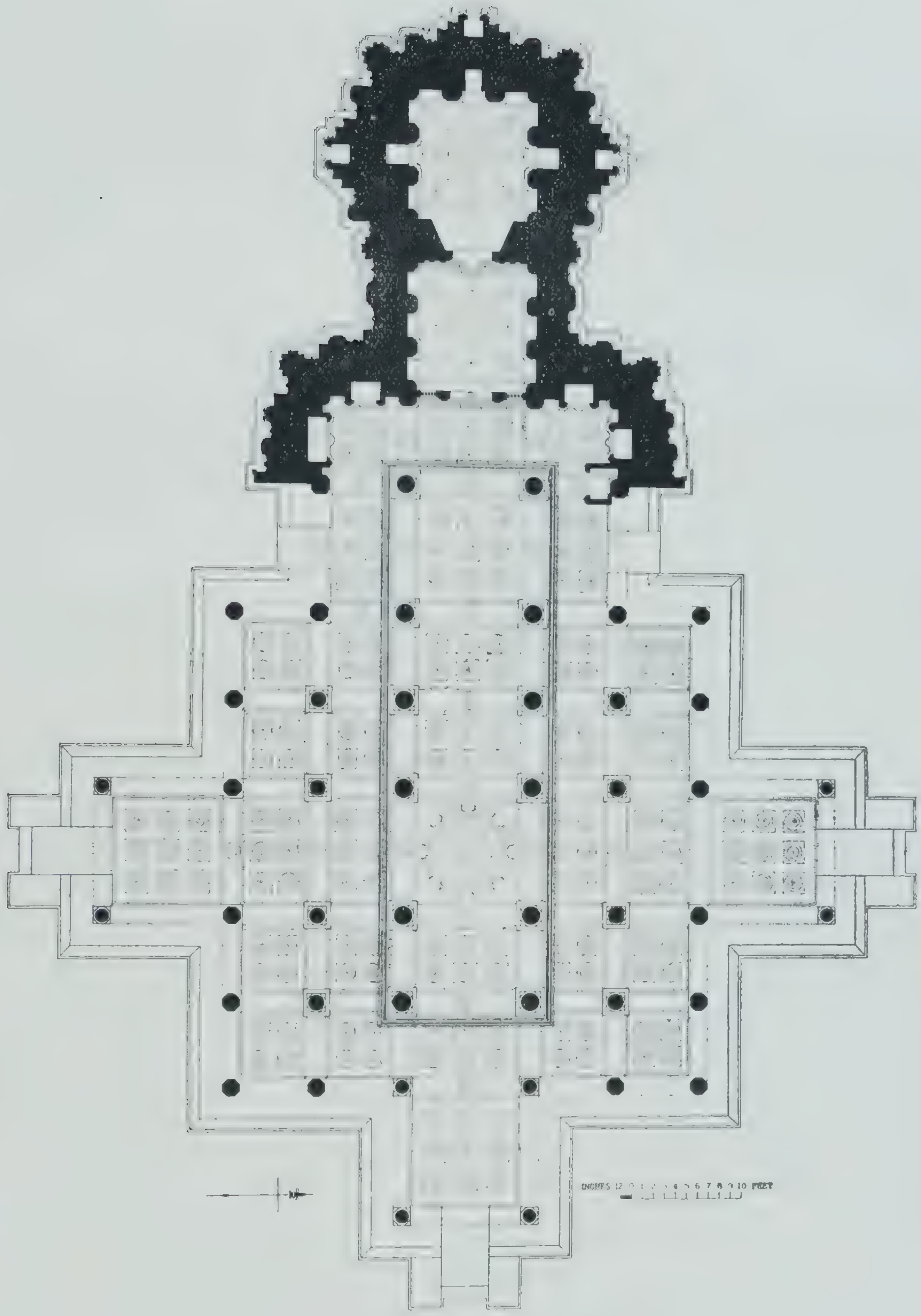
Another temple in the village is dedicated to Lakshmî-Nârâyaṇa and consists of a garbhagṛiha and a sukhanâsi. The lintel over the garbhagṛiha door has Gajalakshmî carved, while that over the sukhanâsi has the figure of Vêṇugôpâla. The image inside is a good piece of Hoysala art in a sitting posture with the attributes: śaṅkha, padma, gadâ and chakra and Lakshmî sitting on the lap.

BANDANIKE.

Bandanike, which is described as the capital city of the Kadamba kings of Nâgarkhaṇḍa, must have been a prosperous town in the 11th and 12th centuries. The ruins of the city cover an extensive area the whole of which is over-grown with thick forest harbouring wild beasts. The most important of the monuments found here have been noticed in the Archæological Report for 1911 (Para 41).

Three Temples.

Among these the Jain Basti is the earliest having been mentioned in an inscription, dated 918 A.D., the Trimûrti temple is the largest and the Sômêśvara temple, called Boppêśvara in the inscription standing near it, is the handsomest. The basti was restored and the front maṇṭapa added by one Boppa Śeṭṭi about the year 1200 and in 1203 A. D. some more devotees granted endowments to it for its maintenance. No definite date for the construction of the Trimûrti temple can be ascertained but by comparison of the style and treatment, it may be assigned to the same period as the Sômêśvara temple, *i.e.*, to about 1160 A.D. This last temple contains two carved screens fixed on either side of the front door, which show admirable workmanship (Plate XVIII, 2). Fortunately both of them are still in good condition though one of them has cracked from top to bottom. As these are rare specimens of perforated work, it would be well if at least this temple is


N
INCHES 12 0 1 2 3 4 5 6 7 8 9 10 FEET

KAIṬABHÊŚVARA TEMPLE
KUBATUR - SORAB TALUK

(p. 49).

cleared of all vegetation and preserved from further deterioration by means of all protective measures necessary.

Besides the above there are three more temples: one dedicated to Banaśaṅkarî, one dedicated to Śiva and the other empty. The Śiva temple is called Sahasraliṅga temple but the inscription standing near it calls it Sômêśvara. All these are in ruins and not interesting architecturally.

KITTUR.

Heggaddêvankôṭe Taluk.

Fort.

To the north-west, about a mile away, is a fort about 100 yards by 100 yards, with a mound formed by a collapsed mud wall with a moat. Inside is a large foundation called the Pâḷḷegâr's Palace. To its east is a small Basava temple with a Basava standing on an octagonal pillar with the engravings of Kâḷî, Bhairava, Tâṇḍavêśvara, Naṅdîśvara, Châmuṇḍâ, Vaishṇavî, Durgâ and two Bhṛingis riding on the shoulders of two women. Near the door is a slab on which a man, his lady and child are marching with a swordsman behind them, his sword being uplifted. These sculptures appear to be of the Pâḷḷegâr times. To the left of the road to Maraḷi is a mound formed by the fallen west gate near which is a slab of granite, 4′ × 2′ bearing a Kannaḍa inscription of nearly 17 lines. It is in modern 17th century characters and mentions the name of Śṛiṅga Nâyaka in the 3rd line.

Ancient Site.

To the north of the town is a lane called the 'Kaḷḷôṇi' leading to the Jîyâra village. Its floor is strewn with pieces of old large size bricks. A water course by its side shows the ground, about 2′ below, to be full of pottery, bricks, etc., which are at least 800 years old, if not older. In the field belonging to Deva-Chandrayya is a shrineless Basava called 'Naḍu-kêri-Basava' near which is a Nâyak's image (4′ high) with dagger in his right hand. Round granite pieces are found nearby showing Châlukya or Hoysaḷa connections. Nearby is also a liṅga which is, perhaps, at least 1,000 years old. The Basava is certainly not of the Hoysaḷa times: it is plainer and perhaps, also, 1,000 years old.

The field to its south is pointed out as the old 'Sûḷe-gêri'. To its south-east is a field called 'Lachchi-hola' in a corner of which a pit was sunk. Here at a depth of 1½′ only was found a row of bricks fallen on the broad end, evidently of a collapsed wall. These bricks measured 12″ × 6″ × 2″ and are probably of a smaller kind than the larger ones measuring 16″ × 9″ × 2¾″ or 3″ said to be found in the Sûḷe-gêri and 'Basavanaguḍi hola'.

Ramesvara Temple.

The Râmêśvara temple is a structure of moderate size mostly reconstructed in the early part of the 19th century, but having some old relics. The building stands in a walled court-yard (130′ × 100′) and has a garbhagriha, a sukhanâsi, a six-pillared navaraṅga, a small mukhamaṇṭapa and a Dêvî and Naṅdi shrines. The garbhagṛiha (8′ × 7′) which is plain and of granite stone, has a large black liṅga (2′ 3″ high). The sukhanâsi (7′ × 7′) contains a small Basava of the 19th century. Its doorway is plain with modern dvârapâlas. In the navaraṅga are kept Nâgas, Gaṇapatis, etc. But the most ancient image among them is that of Mahishâsuramardinî, a relief figure, 4′ high, standing on a buffalo's head. The pose is very much like that of a similar figure in the temple at Naṅdi, while the form of the body is like that of the Bhairavî figure in the Kôlâramma's temple at Kolar. The image wears a kirîṭa and shorts and holds horn (?), chakra, śaṅkha and kaṭihasta.

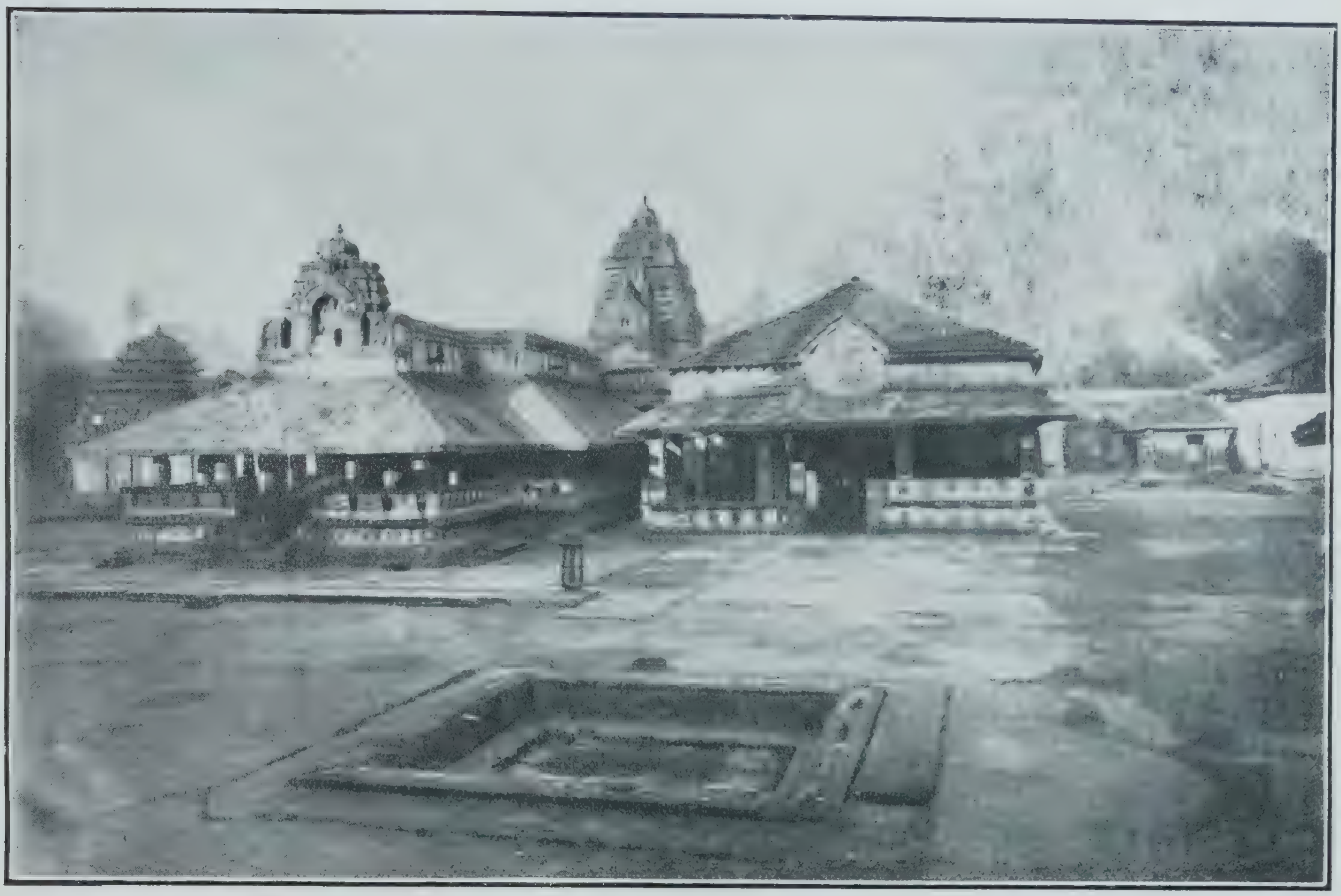
ARASINAKERE.

Near Chaṭṭṇahaḷḷi, about 10 miles south-west of Mysore, is situated this village with a small silted up tank and a temple of Mahadêvêśvara. About quarter of a mile directly to the east of the village runs a water course, silted up and choked in several places, which appears to have cut deeply into the ground in the past, ultimately emptying itself into the Kapinî river near Râmapura. About 10′ below the ground level, there appears to be a bed of pot-stone rocks. One of such rocks was probably jutting out prominently in the path of the water course. It is possible that the Bull on the Châmuṇḍî hill suggested that its pair should be carved out of this rock.

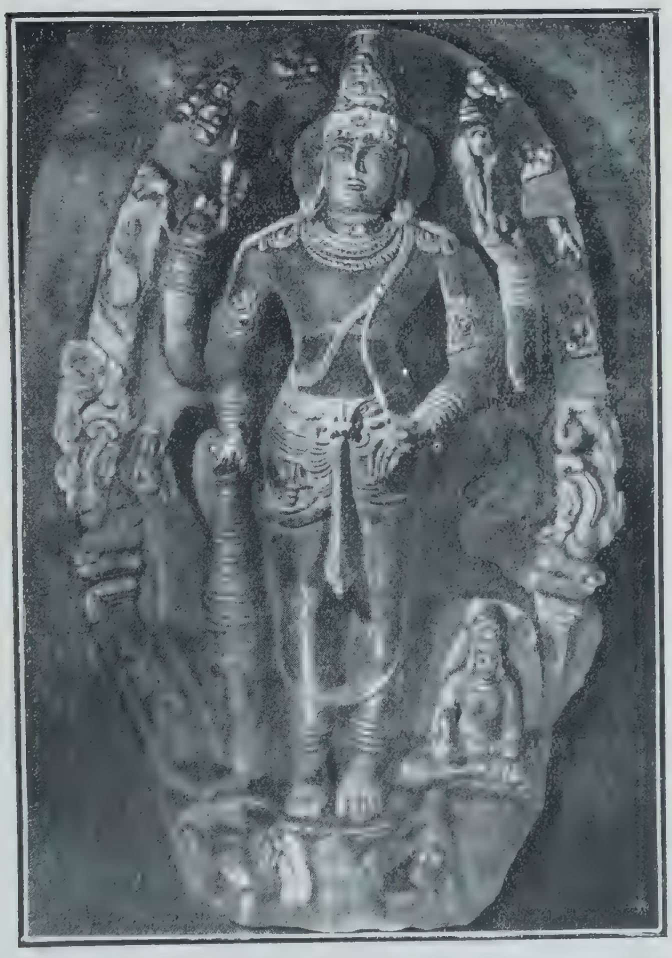
At present, in the midst of the ploughed fields, we notice a large oval hollow (about 18′ to 50′) in the centre of which is a smaller hollow filled up with silt. Here about 10′ below the ground were visible the top of the forehead of a roughly-worked large stone bull and its two short horns, each of about 3′ 7″ in length and 1′ 9″ in diameter at its base. The ornamental band encircling the root of the horns is about 3′ 9″ in diameter and 9″ in width. (Plate XII, 2.)

Colossal Bull.

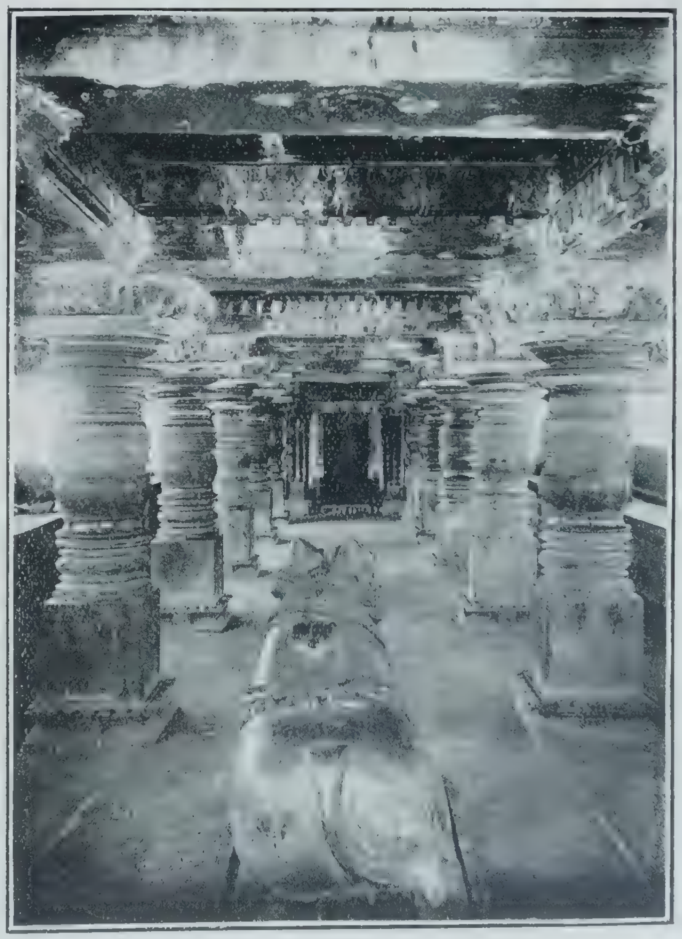
As only a foot of the sculpture was visible, enquiries were made to collect more information. About 20 years ago, Śivapâda-svâmi, the popular Jaṅgama of Mysore, had, it appears, with the permission of the Jahagîrdâr Sardar Gopal Raj Urs, excavated here and disclosed to view the Bull's ears, eyes, snout, hump and part of the body. According to tradition, it is said that the feet of the bull have not been carved out of the living rock and that the sculptor Ḍakaṇâchâri left the work thus unfinished, leaving even his tools on the spot. On a little excavation, two unfinished ears, each of the length of 3′ 6″ and of the width of 1′ 6″ at the base, were unearthed.



1. MADHUKESVARA TEMPLE AT BANAVASI: FRONT VIEW (p. 52).



2. MADHUKESVARA TEMPLE AT BANAVASI: MADHAVA FIGURE (p. 52).



3. RAMESVARA TEMPLE AT KUPPAGADDE: INTERIOR VIEW (p. 56).

PART III—NUMISMATICS.

SOME VIJAYANAGAR COINS—(*Continued*).

SADÂŚIVARÂYA, 1542-1570.

(PLATE XXI—1.)

Type A :—**Lakshminarayana.**

(*a*) GOLD VARÂHA.

1. Ai . 45 Wt. 52·6.

Obverse :—Vishṇu and Lakshmî seated on raised seat.
Reverse :—Three line Nâgari legend with interlinear rules :—

Śrî pra tâ
pa Sa dâ si
va râ ya

2. Ai . 45.

Obverse :—Similar to No. 1, but fainter.
Reverse :—Similar to No. 1, but the third line reads :—

(Râ) ya ru

(*b*) GOLD HALF-VARÂHA.[1]

3. Ai . 4 Wt. 25·6.

Half Varâha similar to No. 1.

Sadâśiva Râya's Varâhas are often confused with those of Sadâśiva Nâyak of Ikkeri. The emperor was a Vaishṇava and his coins generally have on the obverse Vishṇu and Lakshmî with conch and discus ; while on the reverse there is invariably the title 'Râya' and often the word 'Pratâpa.' The Nâyak, though a very broad-minded ruler, was a Śaiva by birth and his coins have Śiva and Pârvatî with triśûla, ḍamaruga, etc., and only the legend 'Śrî Sadâśiva' on the reverse. On some Vijayanagar specimens, 'Râya' becomes 'Râyaru,' the addition being due to the nominative plural termination of respect usual in the Kannaḍa language. The legend also indicates the predominance of this language at the court under the Tuḷuva dynasty as contrasted with the 'lu' in Tirumala-Râyalu which shows that Telugu rose into importance under the Âravîḍu dynasty, perhaps with the transfer of the capital to Penukoṇḍa.

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[1] Ind. Ant. XXI, p. 322.

It is significant that the *de facto* ruler of the time, Râma Râya, did not issue coins in his own name. The military situation led the great general to assume control over the empire; but he was still loyal enough to the dynasty of his father-in-law to let Sadâśiva reign and appear on the coins and inscriptions as the sovereign of the empire.

Type B. Copper :—**Garuda.**

4. Ae.

Obverse :—Garuḍa kneeling to left, as on a coin of Kṛishṇarâya.
Reverse :—Three line Nâgari legend :—

Srî Sa dâ
si va râ
ya ru

5. Ae.

Obverse :—In circle of dots Garuḍa similar to No. 4.
Reverse :—Three line Nâgari legend with double rules between the lines and each letter in a square :—

Srî
Sa dâ si
va râ ya

6. Ae. Small coin.

Obverse :—Garuḍa seated in padmâsana with folded hands.
Reverse :—Nâgari legend as above, with 'Si va' clearly visible.

No. 4 is not found in London or Mysore. It appears to exist in Madras and is figured and described by Hultzsch.[1] No. 5 is important as it leads on to the chequered reverse types which became so common after this period.

Sadâśiva was content to reintroduce the Lakshmînârâyaṇa and Garuḍa types, the former of which was for a long time in disuse. His name would show that the Tuḷuva dynasty became pronouncedly Vaishṇava only after it rose to power and in its more humble days, it was more under Smârta influence.

Rangachari and Desikachari[2] attribute a coin with 'Lion' (Horse?) passant to left on the obverse and an uncertain Nâgari legend on the reverse to Sadâśiva Râya. It is difficult to read the legend as 'Srî Sadâsiva Râya.' The coin figured by them is more probably a provincial issue.

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[1] Ind. Ant. XXI, p. 322.

[2] Ind. Ant. XXIV, p. 25, No. 6.

THE ÂRAVÎḌU DYNASTY.

TIRUMALARÂYA, 1570-73.

Type A:—**Sri Rama.**

(*a*) VARÂHA.

7. Ai. .45. Varâha Wt. 51·6.

Obverse:—On raised seat meant to be a throne,[1] Śrî Râma is seated wearing tall crown or kirîṭa, with Sîtâ seated by his side to the left and Lakshmaṇa standing behind the throne to the right. Lakshmaṇa has a strung bow on his right shoulder and his hands are joined in devotion. Râma's right hand is in the abhaya mudrâ or attitude of reassurance.

Reverse:—Three line Nâgari legend with interlinear rules:—

Srî Ti
ru ma la râ
ya lu

8. Ai. Varâha.

Obverse:—Very low relief, in dotted border similar to No. 7. Lakshmaṇa holds the bow in his left hand and is nearly hidden by the margin.

Reverse:—In dotted border with creeper in front stands Hanumân to left with hands joined and tail raised up.

The unusually low and faint relief shows that this specimen came from a mint different from that of No. 7.

(*b*) HALF-VARÂHA.

9. Ai. Half Varâha. Similar to No. 7.

Tirumala's Varâhas bear on the obverse a group which evidently stands for the coronation of Śrî Râma with only Râma, Sîtâ and Lakshmaṇa.

After Sadâśiva's death in 1570, Tirumala Râya found it necessary for military reasons to make Penukoṇḍa his capital. He thus transferred himself and his empire from the protection of God Virûpâksha of Vijayanagar to the care of Râmachandra. Tirumala still invoked on his inscriptions Gaṇapati, Śiva and Vishṇu, and had always the old imperial colophon 'Śrî Virûpâksha' in Kannaḍa.[2] Yet owing to the resistance offered by Penukoṇḍa to the Moslems combined with the influence of the Śrî Vaishṇava teachers and possibly the choice of Râma as the special deity of the emperor, he introduced Râma on the coins. It is likely that the tradition about the Râm-Ṭaṅkas said to have been minted at the coronation of Râma, may have led to the issue of a large number of new Râma-Ṭaṅkas [1] on and subsequent to the coronation of his devotee Tirumala Râya. As the reign of Tirumala synchronises with the revival of the worship of Râma in South India under the leadership of the Tâtâchâryas, it is reasonable to hold that some of the Râma-Ṭaṅkas of good gold which are worshipped in South India were produced in the days of Tirumala and his successors. But a large number of them, especially those of silver and alloys, are imitations produced not only in the south but also in the north as is borne out by the Hindi couplet on some of them:—

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[1] Ind. Ant. XX, p. 307; E. C. S. I., No. 182 figures one of these coins but the legend is read incorrectly. (=Elliot: Coins of Southern India).

[2] C. C. Krishnamacharlu in the Ind. Ant. 1915, p. 225.

Râma, Lachmaua, Jânakî! May Victory be to Hanumân.

Tirumala's coins bear witness not only to the highly devotional character of the emperor but also to the fact that after Tâlikôta the Karṇâṭaka Empire not only drove back the invaders but was able to recover a great deal of its territory, finances and prosperity, though its organisation might have become more decentralised and its prestige greatly diminished.

Type B:—**Conch and Discus.**

10. Ae. ·65

Obverse:—In ring of dots, large conch to left and discus to right, with crescent moon above and sun below.

Reverse:—In linear circle surrounded by a ring of dots, dagger in centre and on both sides of it three line Nâgari legend reversed:

(cha)
la ma
râ ya

Type C:—**Garuda.**

11. Ae.

Obverse:—In ring of dots, anthropoid Garuḍa kneeling to left with dagger in front and conch and discus on both sides of head.

Reverse:—In double lined circle with ring of dots between them, three line Nâgari legend reversed with interlinear rules:—

Srî Ti
ru ma la
râ ya

The two copper coins No. 10 and 11 appear to be cast and are similar in make to the Madura coins of Veṅkaṭappa Nâyaka.

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[1] E. C. S. I., p. 99.

The conch and discus are distinctive Vaishṇava symbols and stand respectively for Vishṇu's terrible discus or chakra named Sudarśana, with flames darting forth from it; and his conch, the Śaṅkha Pâñchajanya, which he took as a trophy from the demon Pañchajana and with which he blew his triumphant blast in the hours of battle and of victory. These two emblems passed from the Karṇâṭaka Empire to the kingdom of Madura where they appear on the coins of some of the Nâyaks. But they found a final home in Madura's feudatory and later successor for power in the south-west, Travancore. In this latter kingdom, the chakra appeared so commonly on the coins that a class of them became known as 'Chakraṃs,' which are still the most popular copper pieces circulating in that state.

Type D:—**Boar.**

12. Ae. ·6

Obverse:—In linear ring surrounded by a ring of dots[1], boar charging to right with lifted tail and bristles on back standing on end. The boar wears girdle ornament. In field above, dagger and sun.

Reverse:—In linear ring surrounded by ring of dots, corrupt three line legend with interlinear rules in Naṅdi Nâgari characters, resembling Kannaḍa characters:—

Srî Ti
ru ma la
râ ya

There can be no uncertainty about the legend, though the omission of some parts of the characters makes it difficult to read.

13. Similar to No. 12 as figured by Elliot[2]. The legend was read as "Chalam (Chalan) Triramala taka (tanka)." The legend is correctly:—

Srî Ti
ru ma la
râ ya

The Naṅdi Nâgari characters have acquired a peculiar form perhaps owing to worn out old legends being copied by illiterate craftsmen or, more probably, owing to a change in the mode of writing due to the influence of Kannaḍa characters.

14. Ae. ·6

Obverse:—In ring of dots, Boar to right with raised tail[3] and bristles and dagger and crescent moon above.

Reverse:—In ring of dots, corrupt three line Kannaḍa legend with interlinear rules:

Srî Ti
ru ma la
râ ya

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[1] E. C S. I. No. 103. [2] E. C. S. I. No. 104. [3] Elliot: Num. Gleanings. No. 11-17.

The specimen is ruder than No. 13, and the legend barbarous. Hultzsch holds that it is corrupt Kannaḍa[1].

The boar is Âdi Varâha, the third incarnation of Vishṇu. It was the famous crest of the Châlukyas. It is interesting to find Tirumala Râya reviving the old Châḷukyan boar, perhaps in connection with the temple of Śvêta Varâha at Śrî Mushṇa. Elliot[2], Hultzsch and Rangachari and Desikachari[3] have published several coins of the 'Chalama Tirumala' variety.

Type E :—**Elephant.**

15. Ae.

Obverse :—In broken linear circle with a ring of dots outside[4], tusker elepant to left with sun and moon above and dagger in front. Four dots under a line in field below.

Reverse :—In lined circle with ring of dots three line Nâgari legend :—

(Srî cha)
la ma
râ ya

Rangachari and Desikachari read the legend as 'Uttama Râya'. 'Chalama Râya' may be better as the title 'Chalama' appears on other coins of the boar type and of Veṅkaṭa Râya I. Its exact significance and its attribution to Tirumala Râya are both doubtful.

Type F :—**Bull.**

16. Ae.

Obverse :—Bull couchant with dagger.

Reverse :—Nâgari legend 'Tirumala' reversed.

On page 25 of Vol. XXIII of the Indian Antiquary, Rangachari and Desikachari publish the coin. They read the legend as 'Uttama Râya' and explain it in a long note concluding that it refers probably to Achyuta Râya. The legend is perhaps 'Tirumala' reversed and the coin most probably the issue of some Viceroy in the Udayagiri area. The couchant bull was not a symbol of the Karṇâṭaka Empire in its best days. It appears to have come with the Telugu influence from the Koṇḍavîḍu border land more than from Râmêśvaram where also it was an old device. This fact that about this time the Crown Prince Śrî Raṅga actually took Udayagiri and Koṇḍavîḍu supports the view that this type was issued by Raṅga in the name of his father after Koṇḍavîḍu was taken. That the bull in some form could still appear on the coins of the empire bears out the fact that Tirumala worshipped both Śiva and Vishṇu though his personal inclination was towards Râmachandra.

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[1] Ind. Ant. XXI, p. 322.

[2] E. C. S. I. No. 103.

[3] Ind. Ant. XXIII, p. 25.

[4] Ind. Ant. XXIII, p 25, No. 4.

ŚRÎ RAṄGA RÂYA I, 1573-1585.

Type A :—**Venkatesa.**

17. Ai. ·5 Varâha Wt. 52-8.

Obverse :—Under ornamental arch supported by ornamental pillars, god Veṅkaṭêśa standing to front as on a Veṅkaṭêśa type of Kṛishṇarâya.

Reverse :—Three line Nâgari legend with interlinear lines :—

Srî ra(n)
ga râ
ya

Śrî Raṅga Râya I's chosen deity would appear to be Veṅkaṭêśa of Tirupati as he chose that god for the obverse of his coins following the model of Kṛishnarâya. The condition of the coin shows that art was still flourishing and the finances of the Empire were quite good. It was Śrî Raṅga Râya I who evidently revived the Veṅkaṭêśvara series. That the Emperor was not a bigoted Vaishṇava yet is shown by his continuing the old practice of invoking Gaṇapti, Śiva and Vishṇu in his inscriptions and using the old Kannaḍa colophon 'Śrî Virûpâksha'. [1]

VENKAṬARÂYA I, 1585-1614.

Type A :—**Venkatesa.**

(*a*) GOLD "VENKATARÂYA VARÂHA."

18. Ai. 45. Varâha. Metal, fair quality Wt. 52 (?)

Obverse :—Under plain arch supported by pillars of dots, God Veṅkaṭêsa standing to front as on a coin of Kṛishṇarâya.

Reverse :—Three line barbarous Nâgari legend with interlinear double rules.

Cha la ma
Vaṅ ka ṭa
ra yâ

(*b*) GOLD HALF-VARÂHA.

19. Ai. Veṅkaṭarâya Half Varâha.

Obverse :—Under ornamental arch supported by ornamental pillars, Veṅkaṭêsa standing to front.

Reverse :—Similar to No. 18. But the legend reads :

Vî ra
Veṅ ka ṭa
râ ya

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[1] Bidie: Pagoda or Varâha coins, p. 47.

The Veṅkaṭêśvara types are numerous and the only ones among them which can be assigned with any certainty to any definite ruler are those bearing the king's name Veṅkaṭa Râya as distinguished from the god's name 'Veṅkaṭêśvara.' The word 'Chalama,' which is met with also on some coins of Tirumala Râya, has been explained as 'Saluva'; but its real meaning is still uncertain. The title 'Vîra' is only a reversion to the old title of Harihara I and Bukka I and would be properly applied to the last great ruler of the empire. On the coins, the form 'Veṅkaṭa Râya' always appears and not 'Veṅkaṭapati,' and there is little doubt that it refers to Veṅkaṭa Râya I who wielded real authority in South India. That the empire in his day was still prosperous is borne out by the comparatively good kind of coinage issued and the gold in the coins.

Vênkaṭa Râya I was an able soldier and ruler. But the Shahis gave him such trouble that he had to change his capital several times. These experiences and the probable annexation of Vijayanagar by the Moslems induced the king to alter his colophon to 'Śrî Veṅkaṭêśa' in Kannaḍa. He was crowned by a Śrîvaishṇava guru and was himself so far a follower of that sect that, in his inscriptions, Veṅkaṭêśa is invoked at the commencement and only Vishṇu exclusively in other places. Henceforth Śrîvaishṇavism became the king's religion and the ruler greatly encouraged the worship of Veṅkaṭêśa, the family god of his family gurus, the Tâtâchâryas.

Type B :—**Garuda.**

20. Ae. 8. Large and thick.

Similar to Kṛishṇarâya's Garuḍa type but the legend is in mixed Nâgari and modern Kannaḍa characters and reads :—

Srî
Veṅ ka ṭa
râ ya

Hultzsch attributes this type to Veṅkaṭappa Nâyak of Madura. But the use of the word 'Râya' and the close resemblance of this type to the Garuḍa type of Kṛishṇarâya points to its being an issue of Veṅkaṭarâya I.

Type C :—**Hanuman.**

21. Ae. 5. Smaller than 20.

Obverse :—Rude anthropoid Hanumân to left, with right hand uplifted as on Harihara's coins.

Reverse:—In ornamented square, two line Nâgari legend :—

Śrî (Veṅka ?)
ṭa râ ya

The figure is more like Hanumân than Garuḍa and the square on the reverse makes it contemporaneous with the issues of the Madura Nâyaks. The last letter of the legend may suggest the Mahrattas of Tanjore who also had a Veṅkaṭa Râv. But the association of Hanumân with Garuḍa and the figure of the former closely resembling the obverse figure of the issues of Murâri and Harihara I make the coin more probably that of a Veṅkata Râya of the Karṇâṭaka Empire. As it is unlikely that Veṅkata Râya II issued any coinage in his own name, the specimen has been attributed to Veṅkaṭa Râya I.

Rangachari and Desikachari attribute a variety with Hanumân on the obverse and a Nâgari legend on the reverse to Veṅkaṭapati and read the legend 'Śrî Veṅkaṭapati Râya.' The same legend is read by Hultzsch 'Vîra Bhûpati Râya.'

SRI RAṄGA RÂYA II, 1614–1615.

Type :—**Bull couchant.**

22. Ae.
Obverse :—Bull couchant as on Tirumala Râya's No. 16.
Reverse :—Telugu legend :—

Che ka râ
ya lu

The distinctly Telugu legend and the couchant bull suggest that the specimen was issued in the Udayagiri area. It has been assigned to Śrî Raṅga Râya II as he was generally known by his title 'Chikkarâya' or the crown prince or, better still, as co-regent. In the capacity of Viceroy, he ruled the north-east frontier as every other crown prince had to do in those days and it is not unlikely that the specimen in question was issued by him in his own name even when his uncle was still on the throne. Towards the end of the latter's reign he allowed the Viceroys to be practically independent and it would be nothing unusual if the co-regent issued copper coins in his own name as Madura was even then doing.

VEṄKAṬAPATI RÂYA II, 1630-1642.

Type :—**Venkatesa with Consorts.**

23. Ai. Varâha.
Obverse :—God Veṅkaṭêśa with Śrîdêvî on right and Bhûdêvî on left.
Reverse :—Uncertain.

This type was the original of the 'Three Svâmi' pagoda which even the E. I. Co. issued in its earlier days.

ŚRÎRAṄGA RÂYA III, 1642-1655-1664.

Type A :—**Venkatesa.**

(*a*) GAṆḌIKÔṬA VARÂHA.

24. Ai. ·5 Varâha. Wt. 51·5 underweight. Much alloy[1].
Obverse :—Under arch, Veṅkaṭêśa as on Venkaṭarâya I's coins.
Reverse :— Fine three line Nâgari legend : —

Srî Veṅ ka
ṭê sva râ
ya na maḥ

25. Ai ·5 Varâha.
Obverse :—Similar to No. 24, but art poorer, pillars still elaborate.
Reverse :—Three line Nâgari legend of which only part is clear :—

śrî Va
ka .... ra
na ma

standing for 'Śrî Veṅkaṭêśvarâya namaḥ'.

26. Ai. ·45 Varâha[2] Wt. 52·3.
Obverse :— Similar to No. 24 but a little less elaborate.
Reverse :—Three line Nâgari legend, barbarous.

On No. 24, the inferiority of the metal shows that it was issued by the Government in financial difficulties. The legend is more indefinite in character on 25; it is possible to read the legend though it is barbarous. Bidie [3] reads it as 'Sri Ram, Raja Ram, Ram Raja,' which is evidently inexplicable and incorrect. The legend on No. 26 has been read by Hultzsch as 'Śrî Veṅkaṭêśvarâya namaḥ'; but it is very indistinct and may be read differently.

(*b*) HALF VARÂHA.

27. Ai. Gaṇḍikôṭa Half Varâha.
Similar to Gaṇḍikôṭa Varâha.

Subsequent to 1615, the last rulers of the decaying empire sought refuge in the great God of Tirupati and issued gold pieces in his name only. These have his effigy on the obverse and on the reverse a Nâgari legend, often an illegible scrawl : "Śrî Veṅkaṭêśâya namaḥ," meaning "Adoration to Śrî Veṅkaṭêśa." Such coins are widely used for worship in South India especially by the Śrîvaishṇavas. It cannot

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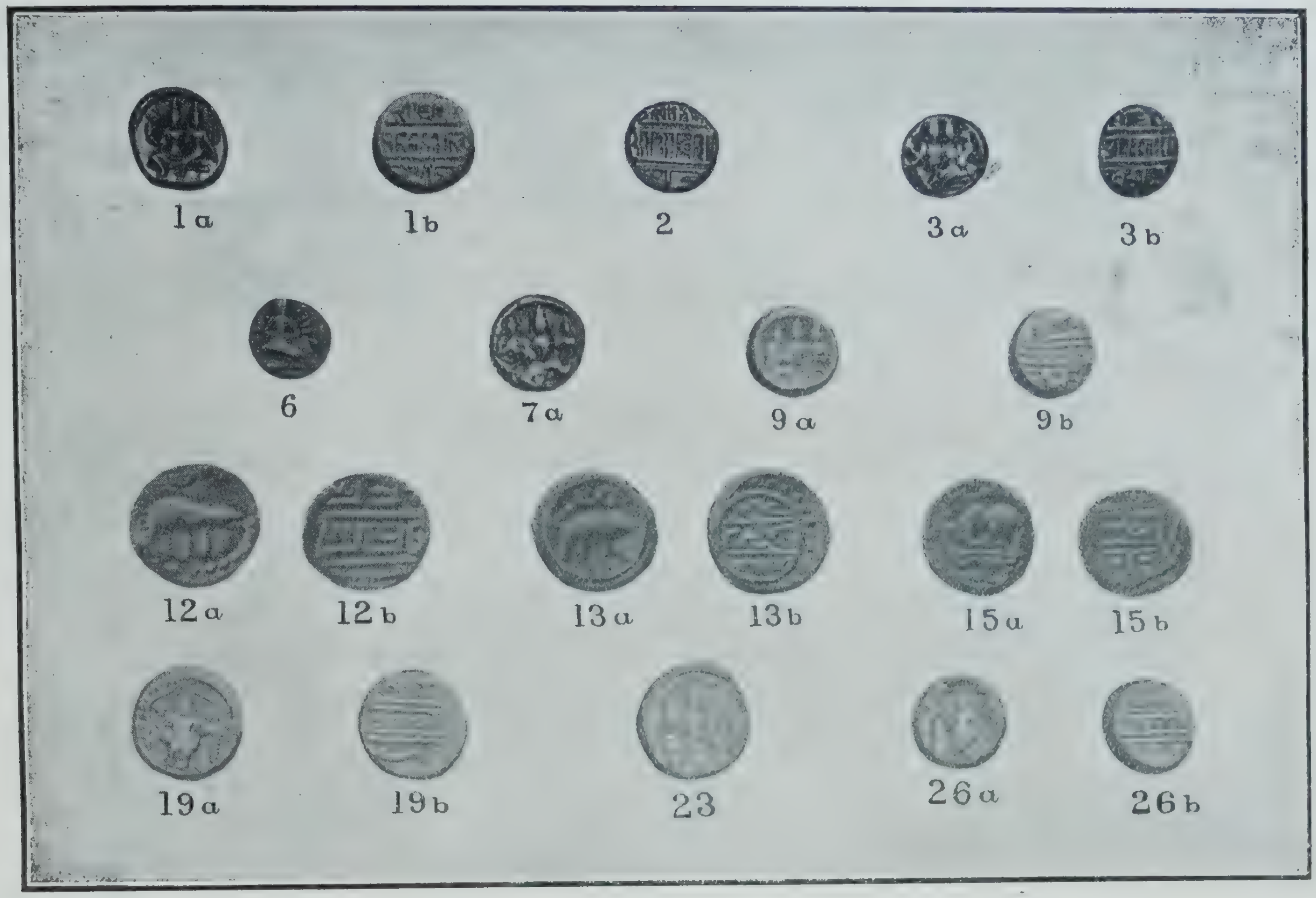
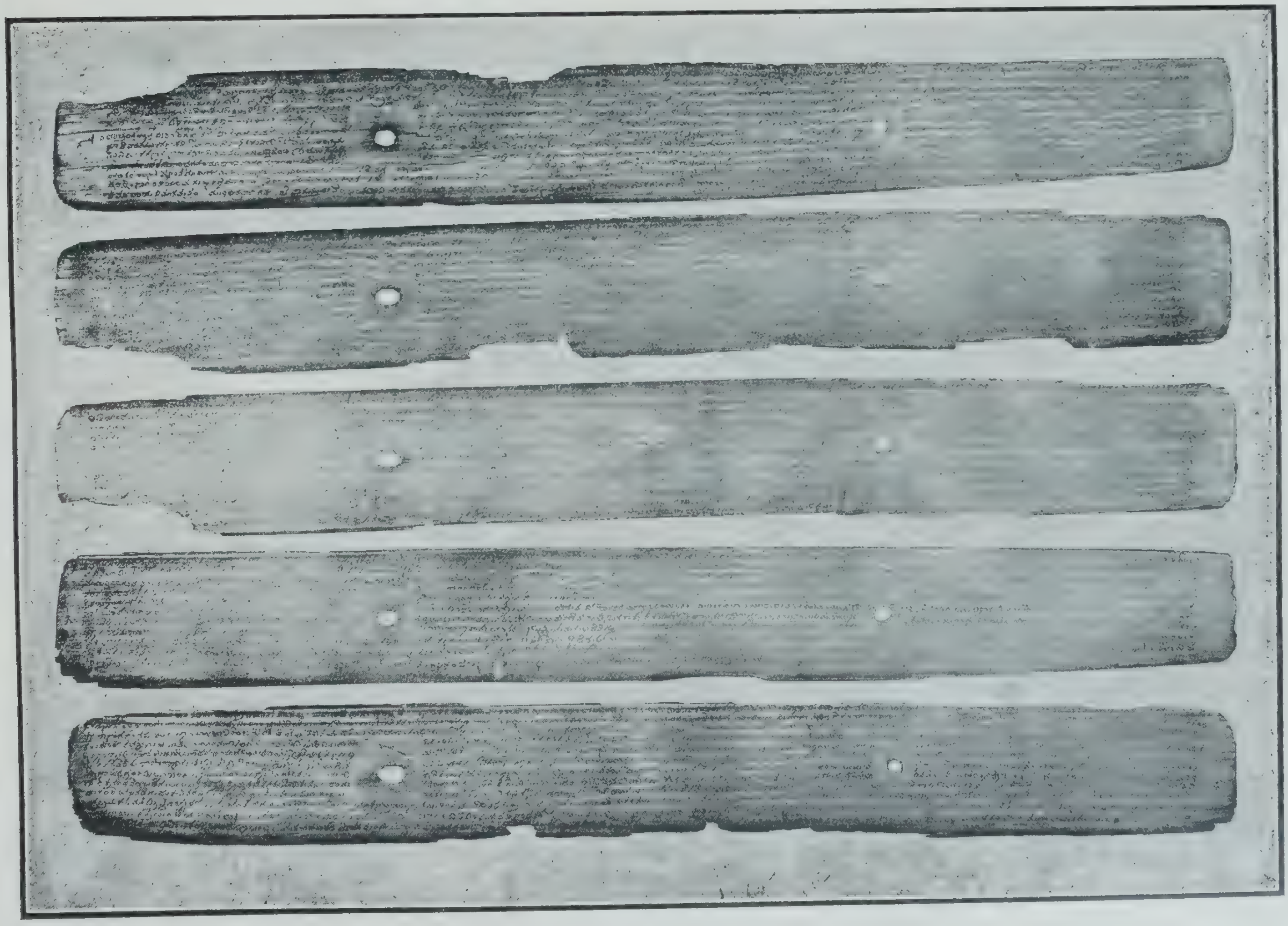
[1] Bidie, p. 46.

[2] Ind. Ant. XX 307 ; E. C. S. I. No. 106.

[3] Bidie, p. 47.


1a
1b
2
3a
3b
6
7a
9a
9b
12a
12b
13a
13b
15a
15b
19a
19b
23
26a
26b

1. COINS OF SADASIVARAYA AND HIS SUCCESSORS (p. 69).



2. SUKTISUDHARNAVA (p. 80).

be definitely said that Veṅkaṭarâya I himself did not issue them in his last days. However, it continued to be issued by the local rulers until they were conquered by the Shahi armies in 1646 and later. They show a varying quality of metal, a varying standard of art and a varying clearness of legend and would appear to have been issued mostly in the days of Râmachaṅdra and Veṅkaṭarâya II. The Moslem conquerors copied it in whole or in part owing to its great popularity and later on the East India Company continued to issue its pagodas with the figure of Veṅkaṭêśa on them. The Veṅkaṭêśa type is generally known as the Gaṇḍikôṭa Varâha, after a fortress in the Cadapah District which was one of the strongholds of the Karṇâṭaka empire in its last days.

PART IV—MANUSCRIPTS.

MALLIKÂRJUNA'S SÛKTISUDHÂRṆAVA.

A GREAT ANTHOLOGY OF OLD KANNAḌA POETRY.

(Plate XXI, 2).

It has been well-known that the poet Mallikârjuna produced this work in the reign of Sômêśvara Hoysaḷa. Till now only two fragmentary manuscripts of the work appear to have been known. A fresh and correct manuscript of the same work has been discovered at Belur, Hassan District, in the library of Mr. Râma Dâs, a descendant of the famous scholar, musician and poet Vaikuṇṭha Dâsa of Belur.

Belur Manuscript.

The Belur manuscript is practically complete except for the loss of the last chapter and does not bear any sign of the last portion having been copied out at all. The manuscript contains 62 palm leaves (size : 17″×2″) of which the right hand side of the first leaf has been lost. The title of the last or the 18th chapter which is missing is mentioned in the introductory chapter as Virôdhijaya and the first chapter of the manuscript appears really to be composed of what ought to be two different chapters, *viz.*, Pîṭhika and Samudra-Varṇanaṃ. The first and second chapters only contain the proper prose colophon mentioning, in addition to the name of the chapter, the fact that it is a portion of the work called 'Kâvya-sâra' composed by Mallikârjuna. At the end of each of the other chapters only the chapter name is given.

There is no definite indication of the date of copying. This has to be inferred from the palæography of the manuscript. The scribe appears to have been a man of learning and culture and he has used the difficult letter 'ೞ' correctly. At the same time the aspirates like 'dha' 'tha', etc., have the vertical separation strokes at the bottom. These and other features suggest that the manuscript might have been copied in the 17th century.

Description of other Manuscripts.

Only two other manuscripts of this 'Kâvya-sâra' have been known and both of them are now in the Government Oriental Library, Mysore. Both of these are paper manuscripts. The smaller of the two which bears the Register No. K. A. 51 contains only the first 8 chapters, of which the 2nd and the 8th are both incomplete. So far as it goes, its readings and versions agree very closely with the Belur manuscript. The chief differences are these :—

(1) Chapter I of K. A. 51 is the introduction and Chapter II is 'Samudra-Varṇana'.

(2) It contains 28 stanzas which are absent from the Belur manuscript, while the latter has 20 stanzas which are not found in K. A. 51.

Evidently the two manuscripts were copied from two different sources and K A. 51 was probably the manuscript which was used by the editors of the first edition of the 'Kâvyâvalôkana.' K. A. 51 is highly useful in supplying the missing portions of the first leaf of the Belur manuscript.

The other manuscript bears the Register No. K. A. 180. It bears the same title and has 15 chapters corresponding in name to the first fifteen chapters of the Belur manuscript. But the differences between this manuscript and the other two are so great that it would be difficult to identify it as the same work :—

(1) The first half of the first chapter containing Hoysaḷa genealogy is altogether omitted.

(2) Though each chapter begins with similar sets of stanzas descriptive of the contents of the chapter, the succeeding stanzas are in a very different order and the selections also considerably differ. Many verses composed by poets subsequent to Mallikârjuna like Chauṇḍarasa (A.D. 1300)[1] Madhura-kavi (A.D. 1385)[2] and a stanza from Sômarâja are also inserted, though a very large proportion of the verses are identical with those found in the other two manuscripts.

(3) There are definite differences also in the invocatory stanzas which will be discussed under the religion of the author.

(4) The colophons also differ.

Criticism of the Manuscripts.

Of the three manuscripts now under consideration it is comparatively easy to decide that No. K. A. 180 should not be relied upon. Since it contains the writings of later writers it is not correctly the work of Mallikârjuna. It appears to be the attempt of a later writer to produce another anthology using Mallikârjuna's work and making additions from later writers thereto. Its main use would perhaps be in supplying us with alternative readings for verses whose identity can be definitely established in two works. Further it may have its own independent value as a revised anthology of a later date. Another work of a similar nature and bearing also the title Kâvya-sâra was produced at a later age by Abhinava-Vâdi-Vidyânanda.

It was noted above that the other two manuscripts are practically identical so far as they go, though the Belur manuscript is definitely more valuable since it is fuller, more correct and is much older. K. A. 51 would, of course, help to supply the missing portions of the first chapter.

In the present note the Belur manuscript is solely relied upon except for the fact that the missing portion of the first leaf is made up from K. A. 51.

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[1] R. Narasimhachar: Kavicharitre Vol. I, page 403.

[2] ibid. page 427.

The Poet.

The name of the poet is distinctly mentioned as Mallikârjuna and a note has been published about him in Mr. R. Narasimhachar's Karṇâṭaka Kavicharitre, Vol. I, pages 369-80. Mr. Narasimhachar in reviewing the work assigned the date circa 1245 A.D. to its author whom he has correctly mentioned as being connected with Sômêśvara Hoysaḷa and his father Narasiṁha. But a change made by Mr. Narasimhachar in the second edition of his work has given rise to a doubt about the religion of the poet. Mr. Narasimhachar states in this edition that the work begins with the praises of Jina and therefore the poet was a Jain, while in the first edition both these statements are absent, the religion of the poet being thus an open question. On this point and on the question of the date of the author, Dr. A. Venkatasubbiah has published an article in his book 'Kelavu Kannaḍa Kavigaḷa Jîvana Kâlavichâra', (page 182) holding the view that the author was a Smârta Brâhman identical with Chidânaṁda Mallikârjuna of Basral and the work was definitely produced in the year 1263 A.D. Mallikârjuna's work is an important evidence and, sometimes the only one, for the dates of several authors whom he quotes. Since the Belur manuscript has now been discovered, an attempt is made below to decide these points of controversy, namely :—

(1) the identity of the poet,
(2) his religion,
(3) his date.

From a close study of the manuscripts and the position held by the two differing scholars it looks very probable that Mr. Narasimhachar wrote his note for the first edition of the Kavicharitre with only the original of K. A. 51 and that the changes were made in the second edition on the basis of the information obtained by a glance at the commencement of the original of K. A. 180 without a detailed study. Dr. Venkatasubbiah has no note on the manuscript used by him.

His Identity.

Mr. Narasimhachar has noticed two poets Chidânaṁda Kavi (1235) and Mallikârjuna (C. 1245) separately and agreed that the former was the author of the Basral temple inscription of 1237 A. D. which mentions him as Chidânaṁda, son of Parama Prakâśa Yôgîśvara.[1] Dr. Venkatasubbiah identifies Mallikârjuna with Chidânaṁda of the Basral inscription. This identification can be supported by the following points :—

1. The author of the Sûktisudhârṇava is mentioned as Parama Chidânaṁda Mallikârjuna in the colophons and as Chidânaṁda only in a verse in the introductory chapter.
2. Kêśirâja mentions his father's name as Chidânaṁda Mallikârjuna.[2]

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[1] E. C. III, Md. 122, line 73.

[2] Śabdamaṇidarpaṇa Ch. I, Stanza 2.

3. Several stanzas giving Hoysaḷa genealogy in the present work are identical with those found in the Basral inscription and in Nagamangala 98 which was also, probably, the composition of the same author.

Thus there could be little doubt that the author of the present work and the inscriptions was Chidânanda Mallikârjuna.

Relationship.

There is no reason to doubt Mallikârjuna's statement that he was the son-in-law of Sumanôbâṇa, the general and poet of the court of Narasiṁha Hoysaḷa. Kêśirâja names his father as Chidânanda Mallikârjuna while his maternal grandfather is stated to be Sumanôbâṇa. Thus Kêśirâja was no doubt the son of Mallikârjuna.

Religion.

The view that the poet was a Jain is held by Mr. Narasimhachar in the second edition of Vol. I of the Kavicharitre owing purely to the fact that Jina is praised at the commencement of the manuscript used by him. Since, as stated above, this version is of Manuscript K. A. 180, it may not be relied upon; nor is there any definite reason to hold that Kêśirâja was a Jain[1]. Even if he was, there is no reason to think that father and son must necessarily have belonged to the same faith. Further, in the Belur manuscript not only are Vishṇu, Śiva, Gaṇapati and Sarasvatî praised but praises of Jina are significantly absent and in no part of the manuscript does there appear any indication that the author had special reverence for the Jain faith. In fact Jainism occupies a secondary position while faith in Śiva predominates including admiration for the sport of hunting in which Śiva indulged[2]. This and the fact that the author, as inferred above, was connected with the consecration of the Basral temple, though just as an author, go to show that the religion of the author was, in all probability, according to the Smârta sect.

Dates of Somesvara.

For lack of direct evidence in respect of the author's date we have to depend on the dates assigned to Sômêśvara Hoysaḷa of whom Mallikârjuna was a contemporary. Mr. R. Narasimhachar has stated[3] that this king reigned from 1234 to 1254 A. D.

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[1] Kavicharitre, Vol. I. p. 386.

[2] ಮೊದಲೊಳುಮಾಮಹೇಶ್ವರನೆ ಬೇಡರರೂಪನೆ ತಾಳ್ದಿ ಬೇಂಟೆಯಾ ।
ಡಿದೊಡಿನ ವಂಶಜರ್ ಪಲಬರುಂ ನೃಪರರ್ತ್ಥಿಯೊಳಂತು ಬೇಂಟೆಯಾ ।
ಡಿದೊಡ ಮೃತಾಂಶು ವಂಶತಿಲಕರ್ ಮೃಗಯಾರ್ತ್ಥಿಗಳಾಗಿ ಬೇಂಟೆಯಾ ।
ಡಿದರೆನೆ ದೋಷವಿಲ್ಲಜವಿಯದರ್ ಪೞಿವರ್ ಮೃಗಯಾವಿನೋದಮಂ ॥

[3] Kavicharitre Vol. I, p. 369. But in Vol. III intro P. LIX he has accepted that Sômêśvara may have died in 1264 A. D.

Dr. Venkatasubbiah, on the other hand, would put the date of Sômêśvara's death long afterwards *i.e.*, in about 1265 A. D.,[1] though he seems to have no objection with regard to his initial year *i.e.*, 1234. In the views held by them, both the scholars appear to have depended largely on others' statements: Mr. Narasimhachar following Rice[2] and Dr. Venkatasubbiah following H. Krishna Sastri.[3] It is true, as Narasimhachar has said, that Narasimha III had begun his rule in the Karṇâṭaka country by about 1256 A. D; but it is also true, as Dr. Venkatasubbiah holds, that Sômêśvara had not died by then; for the inscription Bl. 125, though it was issued by Narasimha III himself, was, in fact, issued for the prosperity of his *father's* kingdom, not for that of his own. Dr. Venkatasubbiah adduces two more inscriptions—Bl. 73 of March 14, 1255 A. D. and Hg. 10 of June 20, 1255 A. D.—to prove conclusively that even after 1254 A. D. Sômêśvara was living and actually ruling his dominions from Kaṇṇanûr. But his statement, based on Mr. H. Krishna Sastri's, that Sômêśvara lived up to 1265 A. D. cannot be maintained; for we are by no means certain whether the inscription dated in the 29th year of Sômêśvara has any bearing whatsoever on the date of his coronation as emperor in the Karṇâṭaka country. He does not consider if it would be feasible to class as one chronological set all the inscriptions of Sômêśvara irrespective of the localities they come from. Indeed, there appears to have been one system of reckoning his dates in the Kannaḍa country and quite a different one in the Tamil land. His inscriptions in the Kannaḍa country invariably give the Śaka year and other details but generally do not give the corresponding regnal year. In one or two cases where the regnal year is given—*e.g.*, Tk. 87, 5th year—the reference was unmistakably to the year of his *coronation* (1234) in the Kannaḍa country. Salem 69, 204 of 1910 may however be cited to show that in the north-west part of the Tamil land, too, the regnal year had reference to the year of his coronation in the Kannaḍa country. But we must remember that Salem is very near the Kannaḍa country and may have been included within its very precincts during the days of the Hoysaḷas. In the Tamil country proper the inscriptions of the time of Sômêśvara are invariably dated in his regnal years but seldom give the equivalent Śaka years, though other details are sometimes given. Further, these details themselves have been misleading in view of the fact that while a few of the inscriptions may also be shown to point to the initial year of Sômêśvara as having begun in 1233-34 A. D. others, which form the majority, would carry the initial year definitely backwards, though they would yet point to no definite date. A list of such inscriptions could be given but it does not seem necessary here for our purposes.[1] Suffice it to say, however, that though the initial year problem in the Tamil country is enveloped by some amount of interesting uncertainty, it is certain that Sômêśvara's governorship in the Tamil country began several years before 1233-34 A. D.;[2] that from such initial year his regnal years began to be counted there; and that, therefore, the inscription of his 29th year pointed out by H. Krishna Sastri and Dr. Venkatasubbiah has no bearing on the longevity of the life of Sômêśvara. The Bâchaḷḷi plates[3] give us incontrovertible evidence of Sômêśvara's death which must have occurred before 1st April 1256 and Hg. 10 affirms that he was living on June 20, 1255 A. D. We have to conclude, therefore, that Sômêśvara died sometime between 20th June 1255 and 1st April 1256 and we would not be far wrong in putting his death nearer the latter than the former date.

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[1] Kelavu Kannaḍa Kavigaḷa Jîvana-kâla Vichâra P. 185.

[2] Rice E. C. V. Intro. P. 26.

[3] A. S. I. 1909-10 P. 150 ff.

It is not necessary to assume, as Mr. H. Krishna Sastri and Dr. Venkatasubbiah have done,[4] that Sômêsvara was killed by Jaṭâvarman Suṅdara Pâṇḍya[5] in 1265 A.D., for the period of the latter's rule was from 1254 A.D. to 1271 A.D. and Sômêśvara could very well have been killed by him, if indeed he was killed, in 1256 A. D. This date cannot, however, be affected by the two stanzas quoted by Dr. Venkatasubbiah[6] in his attempt to show that Sômêśvara was a contemporary not only of Kṛishṇa Kaṅdhara (1247-61) of the Yâdava dynasty but also of his younger brother Mahâdêva (1261-71 A. D.). The first stanza mentioning Kṛishṇa is already found in the inscription Md. 122[7] of 1237 A. D. and his contemporaneity with Sômêśvara is beyond doubt. But the word 'Mahâdêva' occurring in the second stanza may not mean Mahâdêva of the Yâdavas of Dêvagiri; it may only be an exclamatory word used while describing the prowess of Sômêśvara himself[8]. If, indeed, there was a war between Sômêśvara and Mahâdêva, the poet, whom we should also expect to have been alive at that time, would naturally have written scores of stanzas describing the exploits of his patron. According to an inscription at Bellur[1] it was Narasiṁha III, Sômêśvara's son, who fought with Mahâdêva and Dr. Venkatasubbiah's attribution of the son's deed to the father is not supported by history. Nor can we guess that Narasiṁha III could have been sent against Mahâdêva by Sômêśvara; for, while, in the first place, the significance of the word 'Mahâdêva,' as given by Dr. Venkatasubbiah, is untenable, it would also, in the second place, be difficult so to interpret the stanza as to bring out that it was not Mahâdêva but Narasiṁha III who led the expedition. Even without all this discussion we may, without much ado, believe that Sômêśvara was dead by 1st April 1256 A. D.

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[1] We may, however, mention :—

(*a*) 73 of 1895, M. E. R:—Sômêśvara's 2nd year, Mîna, Pûrvapaksha, 13 Monday, Pûśam, of which the corresponding dates would be either (i) Monday, March 1, 1227 A. D. on which day the nakshatra was Äśléśha (not Pushya); or (ii) Monday, February 25, 1230 A. D. on which day the tithi was dvâdaśi (not trayôdaśi). Whichever be the probable date of these, it is certain that it is anterior to 1234 A. D. *i.e.*, the accepted year of Sômêśvara's coronation in the Kannaḍa country.

(*b*) 103 of 1892 M. E. R:—Sômêśvara's 21st year, Kurni, Pûrvapaksha, pañchami, Sunday, Anila nâḷ, of which the corresponding date is 12th September 1249 A. D., Sunday. The initial year would thus work up to 1227-28 A. D.

[2] See E. C. III Nj. 36 and IV Ng. 98 which indicate definitely that Sômêśvara was ruling in the Tamil country already in 1228 A. D. *Vide* Sewel, Hist. Ins. of Southern India, p. 139. 602 of 1905 M. E. R. is a record of Sômêśvara from Tingaṭur dated Subhânu, *i.e.*, 1224 A.D.

[3] E. C. IV Kr. 9.

[4] A. S. I. 1909-10 P. 154-56; Kelavu Kannaḍa Kavigaḷa Jîvana-Kâla Vichâra P. 185.

[5] E. I. III, P. 7-17.

[6] Kelavu Kannaḍa Kavigaḷa Jîvana-Kâla Vichâra p. 185.

[7] E. C. III.

[8] See R. Narasimhachar's remarks in Kavi Charitre Vol. III, intro. lix ff.

Mallikarjuna's Date.

The date assigned by Mr. R. Narasimhachar to Mallikârjuna's work is 1245 A. D.[2] But from inscriptions we learn that Sômêśvara's constant stay in the Kannaḍa country was only till about 1240 A. D. and that, after this date until his death, his principal 'nelevîḍu' or capital was Kaṇṇanûr. Since the present work contains unidentified stanzas in Chapter V referring to the marriage of Narasiṁha II which must have taken place early in the century and also stanzas found in the inscriptions dated 1223 and 1228 A. D., there is reason to think that Mallikârjuna, their possible author, was more than a middle-aged man when Sômêśvara became emperor. Some of the selections describe the exploits of Sômêśvara's earlier years. Further, about a dozen of the stanzas in the present work which describe Hoysaḷa genealogy are identical with similar stanzas in the inscriptions Ng. 98 and Md. 121-122 which bear the dates 1228 and 1237 A.D. For these reasons, it may be surmised that Mallikârjuna, the probable author of these inscriptions, produced the Sûktisudhârṇava in the early years of Sômêśvara's reign, possibly between 1237, the date of the Basral inscription, and 1240 A. D., the probable date of Sômêśvara's departure for the Tamil country. Mr. Narasimhachar has assigned the date 1245 for the reason that in the manuscript used by him—probably the original of the Mysore Oriental Library manuscript K. A. 51—stanzas from Âṇḍayya's Kabbigara Kâva have been extracted. Since Âṇḍayya's date itself depends upon this quotation[3] and since the present manuscript has no extracts from Âṇḍayya, it is not necessary to push Mallikârjuna's date beyond 1240. Since we have accepted the identification of our author with Chidânanda Mallikârjuna of the Basral inscription, the present work might be assigned the date C. 1237 A. D. which is the date of that inscription.

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[1] E. C. IV Ng. 39.

[2] Kavi Charitre Vol. I, p. 369.

[3] See Kavi Charitre, p. 366.

In a stanza in the 7th chapter of the present work, there occurs a reference[1] to a poet named Kêśavadêva. Since the only known poet of that name during the period is the famous grammarian and author Kêśirâja, several of whose poetical compositions have been lost, the idea suggests itself that he is the person referred to. But since he is Mallikârjuna's own son and the passage refers to Kêśavadêva as an authority on the character of old female go-betweens, a doubt arises whether a father would admire his son's knowledge of this subject and record it in his work. Though such a situation is not impossible, it would be more suitable to assume that Kavi Kêśavadêva, referred to here, may be a different and perhaps an older poet.

Historical Information.

For historical purposes about a dozen stanzas selected from various chapters of the work would be of use in addition to the well-known verses describing Hoysaḷa genealogy and found also in the Mandya inscriptions referred to above.

A verse in ch. 5 refers to the fact that Narasiṁha, probably King Narasiṁha II, wore a diadem at the time of his marriage. One verse found also in Md. 122 refers to Sômêśvara's campaigns against Kṛishṇa Kaṅdhara, the Yâdava prince, against the Chôḷas, the Pâṇḍyas and the Chêras. Several other stanzas describe graphically his campaign in the Tamil country on behalf of the emperor Narasiṁha, his father. We are told that his armies reached the sea, that he beheaded a Chôḷa and obtained booty, elephants, horses and jewels. In another stanza, found also in Md. 121, an ambitious claim is made that the Turushka king (whoever he was) held a lantern before Narasiṁha while the Choḷa king is stated to have borne his betel bag and the king of Gauḷa walked before him as a servant. On the whole except the fact that Sômêśvara beheaded some Chôḷa, no important information is available for history.

Review of the work as in the Belur Manuscript.

Mallikârjuna's Sûktisudhârṇava is a unique work in Indian Kâvya literature. Its plan is highly original. On the one hand, unlike many other kâvyas, it does not develop the story of any particular hero or heroine. In fact, it has no plot at all. On the other hand, unlike the ordinary anthologies, the present work definitely adopts the machinery of a mahâ-kâvya. Sanskrit writers on poetics have described the classical features of a mahâ-kâvya as consisting of 18 main components of a descriptive nature :—

ನಗರಾರ್ಣವ ಶೈಲರ್ತು ಚಂದ್ರಾರ್ಕೋದಯ ವರ್ಣನೈಃ
ಉದ್ಯಾನ ಸಲಿಲ ಕ್ರೀಡಾ ಮಧುಪಾನ ರತೋತ್ಸವೈಃ
ವಿಪ್ರಲಂಭೈರ್ವಿವಾಹಶ್ಚ ಕುಮಾರೋದಯವರ್ಣನೈಃ
ಮಂತ್ರ ದೂತಪ್ರಯಾಣಾಜಿ ನಾಯಕಾಭ್ಯುದಯೈರಪಿ ॥
ಏತಾನಿ ಯತ್ರವರ್ಣ್ಯಂತೇ ತನ್ಮಹಾಕಾವ್ಯಮುಚ್ಯತೇ [2]

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[1] ‘ಧಾವಕ ಚಕ್ರವರ್ತಿ ಕವಿಕೇಶವ ದೇವನೆ ಬಲ್ಲನುರ್ವಿಯೋಳ್ ’

[2] Daṇḍi's Kâvyâdarśa Ch. I, Verses 16 ff.

Mallikârjuna has taken this model of a kâvya but changed the order of the contents for the better and prefaced them with a number of introductory verses which ought, properly speaking, to form a separate chapter. The topics of his chapters in the present manuscript are:—

(1) Introductory: the ocean
(2) Mountain.
(3) City.
(4) Progress of royal authority.
(5) Marriage.
(6) Birth of a Prince.
(7) Moon-light.
(8) Sun rise.
(9) The seasons.
(10) Pleasure garden.
(11) Water sports.
(12) Wine drinking.
(13) Love.
(14) Separation.
(15) Counsel.
(16) Royal messenger.
(17) Military expedition.
(18) War (missing).

The details to be studied under each one of these headings have not been described in any known Kannaḍa or Sanskrit work on poetics. But Mallikârjuna, after a careful study of the work of previous authors, analyses each one of these subjects into a large number of topics and mentions them in specially composed verses at the commencement of each subject. Then selecting the best verses from the works of the previous writers, he re-arranges them under the particular topics and subjects as analysed by him.

Thus his work is a compendium giving all the descriptions of a mahâ-kâvya in the words of the great Kannaḍa poets.

The work contains, in all, more than 2,000 verses of which it has been possible to identify only about one-half as being extracted from known works in Kannaḍa. The other half appear to contain verses of two different classes: first, since it is a well-known fact that many great authors and works have now been forgotten, some of the the selections may be considered to belong to such lost works; since some of the verses deal with varied stories, Jain, Śaiva and Vaishṇava, they are evidently extracts from various works selected for their literary merits from Jain, Śaiva and Vaishṇava authors. Secondly, a large number of verses approaching to nearly a quarter of the work refer to Hoysaḷa kings and their exploits, particularly to Sômêśvara and his earlier life including his successful wars as a prince. These suggest that they are extracts from some large work of very high quality which we are unable to identify. In the 24th verse of the introductory chapter Mallikârjuna states:—

'ಕೃತಿಯಂ ನಿರ್ಮಿಸಿ ಮುನ್ನ ಮಾದರಿಳೆಯೊಳ್ ಶ್ರೀಹರ್ಷನುಂ ಭೋಜ ಭೂಪತಿಯುಂ
ಸತ್ಕವಿ ವಜ್ರ ಹಸ್ತನೃಪನುಂ ಸರ್ವಜ್ಞ ಸೋಮೇಶನುನ್ನತಿ ನೆತ್ತಂ ಧರೆಗಿಂದು ಮಲ್ಲಬುಧನಿಂದಂ.'

In this verse, he claims that Sômêśvara became famous in this world by the work of Malla or Mallikârjuna himself. The reference may be to the present work of Mallikârjuna or, more probably, to another work of Mallikârjuna describing the earlier life of Sômêśvara. It must, however, be confessed that no other reference to this work has been obtainable.

Literary value of the work.

The Sûktisudhârṇava is thus not only a treasury of great Kannaḍa poetry, but it is also itself a work with a very high order of literary merit. The author's knowledge of Kannaḍa literature is deep and comprehensive, his analysis almost perfect according to the old standards, his literary taste judiciously elegant. There is little that is commonplace or coarse in the work and the author is a person who cares for ideas and thoughts more than for the effect of mere grand words and sounds. *Arthâlaṅkâras* are more prominent than *Śabdâlaṅkâras* showing that the author had more admiration for the *Vaidarbhî* style than for the *Gauḍî.* But the artificial figures of speech themselves occupy a place comparatively subordinate to realistic descriptions of nature. The work is thus one of first rate importance to Kannaḍa Literature.

PART V.—INSCRIPTIONS.

1

CHITALDRUG DISTRICT.

HOLALKERE TALUK.

Nandana Hosur Copper Plate.

ಚಿತ್ರದುರ್ಗದ ಡಿಸ್ಟ್ರಿಕ್ಟು ಹೊಳಲಕೆರೆ ತಾಲ್ಲೂಕು ತಾಳ್ಯದಹೋಬಳಿ ನಂದನ ಹೊಸೂರಿನ ತಾಮ್ರಶಾಸನ.

ಅಯಿದು ಹಲಗೆಗಳು ಬಳೆ ಸಹ. ಎಡಭಾಗದಲ್ಲಿ ಗಣಪತಿಯ ಚಿತ್ರವಿದೆ.

ಒಂದನೆಯ ಹಲಗೆ (A)—

1. ಶ್ರೀ॥ ನಮಃಸ್ತುಂಗ ಶಿರಸ್ತುಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರವೆ। ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭಂ ಮೂಲಸ್ತಂಭಾಯ ಶಾಂಭವೇತ್ ॥
2. ಶ್ರೀ ಸ್ವ ಠಿ ಸ್ತ್ಯರಾವವೈರಿಪದವ ? ಶ್ರೀಪ್ರಿಥ್ವಿವಲ್ಲಭ ಮಹಾರಾಜಾಧಿರಾಜ ಪರಮೇಶ್ವರ ಪರಮಭರ್ತ್ತರಕರ ವಿಜಯರಾಜ್ಯ
3. ಮಾಧರಾದ್ರ್ಕರ್ತತ್ತಾರಾಂಭರಂಸಲುಉತ್ತಿರೆ ತತ್ಪಾದ ಪದ್ಮೋಪಜೀವಿ ॥ ಅದೆಂತೆಂದೊಡೆ। ದಿಳ್ಳಿಯ ಸುರಿತಾಳಸುಖ
4. ಸಂಕಥಾವಿನೋದದಿಂ ರಾಜ್ಯಂಗೆಇಉತ್ತಿರೆ ಹುಂಡಿ ಹೆತ್ತನಾಯಕ ಬುಳ್ಳಿ ನಾಯಕರುಗಳಿಗೆ ವೊಡೆಗೆಱೆ ಸಿಡಿಗೆಱೆ
5. ಮೊದಲಾಗಿ ನೂಱೆಂಟ್ಟು ಗ್ರಾಮವಂ ಉಂಬಳಿಯಾಗಿ ಕೊಟ್ಟು ಸರ್ವ್ವತೇಜಮಾಂನ್ಯದಲ್ಲಿ ಕೂಡಿಕೊಂಡಿರುತಿರೆ ಆ ಹುಂಡಿ
6. ಹೆತ್ತನಾಯಕರ ಉದರದಲ್ಲಿ ಭೈರೊದೇವಿಯೆಂಬ ಕುಮಾರತಿ ಜನಿಯಿಸಿದಳು ರತಿದೇವಿಗೆ ಸಮಾನವಾದ ಲಾವಂಣ್ಯ ದಿಂದ
7. ಚಉಶಷ್ಟಿ ಕಳಾವಿದ್ಯಪ್ರವೀಣೆಯಾಗಿ ವೊಪ್ಪುತ್ತಿರೆ ಈ ಶುದ್ಧಿಯಂ ದಿಳ್ಳಿಯ ಸುರಿತಾಳನ ಪ್ರದಾನರು ಕೇಳಿ ತಂವೊಡೆ ಯಂಗೆ ಬಿಂನಹ
8. ವಂಮಾಡಲನುಗೆಯಿದರೂ ದೇವರೂ ಹುಂಡಿ ಹೆತ್ತನಾಯಕರ ಮಗಳು ಮಹಾಲಾವಂಣ್ಯ [ದಿಂ] ರತಿಗೊರೆ ದೊರೆಯಾಗಿ ಚಉಶಷ್ಟಿ ಕಳಾವಿದ್ಯ
9. ಪ್ರವೀಣೆಯಾಗಿ ವೊಪ್ಪುತ್ತಿದ್ದಾರ್ಳು ಯೆಂದು ಪ್ರದಾನರು ಸುರಿತಾಳಂಗೆ ಬಿನ್ನಹವಂ ಮಾಡಲು ಮಹಾಶಂತೋಶಂ ಬಟ್ಟು ಮತ್ತಿಂತೆಂದನೂ ॥

II Plate (B)—

10. ಅತಿ ವಿವೇಕದಿಂದ ಪೇಳಲೊಡನೆ ಆ ಹುಂಡಿ ಹೆತ್ತನಾಯಕರು ತಂನ ಮಗಳ ಕೊಡೆನೆಂದು ಮೂರ್ಕತನವಂ ಮಾ
11. ಡಲೂ। ಆತನರಮನೆಯಂ ಮುತ್ತಿ ಆ ಭೈರಾದೇವಿಯೆಂಬ ಕುಮಾರತಿಯ ಪಲ್ಲಕಿಯೊಳಗೆ ಇರಿಸಿ ಪಂನಂಗ
12. ವಂ ಮುಚಿಕೊಂಡು ದಿಳ್ಳಿಯ ಸುರಿತಾನರ ಮನೆಗೆ ಕೊಂಡುಹೋಗಿ ಆ ಸುರಿತಾಳ ಮಹಾರಾಯರ ಮುಂದೆ ಪಲ್ಲ
13. ಕಿಯಂ ಮುಂದಿರಿಸಿ ಪಂನಂಗವಂ ತೆಗೆದು ತೋಱಲಾಗಿ ಆ ಬೈರಾದೇವಿಯ ಲಾವಂಣ್ಯ ಸ್ವರೂಪಂ ಕಂಡು ಅತಿ ಸಂ
14. ತೋಶಂಬೊಟ್ಟು ಹರುಶಂಗೆಇದು ತಂನ ಪ್ರದಾನರುಗಳಿಗೆ ಉಡುಗೊಱೆಗಳಂ ಕರ್ಪ್ಪೂರ ವಿಳೆಯವಂ ಕೊ
15. ಟ್ಟು ಮಂನಿಸಿ ಕಳುಹಿದನದೆಂತೆಂದೊಡೆ। ಪುರೋಹಿತರಂ ದೇವ ಬ್ರಾಂಹ್ಮರಂ ಕರಸಿ ಸುಮುರ್ತ್ತ ನಕ್ಷತ್ತ
16. ಲಘ್ನಂಗಳಂ ಕೇಳಿ ತಾನಾಳ್ವದೇಶದ ಖಾನವಜೀರರಂ ಕರಸಿ ತಂನರಮನೆಯಂ ಶ್ರುಂಗಾರವಂ ಮಾಡಿಸಿ ಕೇರಿಕೇ
17. ರಿಗೆ ಗುಡಿತೋರಣಂಗಳಂ ಕಟ್ಟಿಸಿ ಮಹಾ ಸಂಭ್ರಮಗಳಂ ಮಾಡಿಸುತ ಪ್ರದಾನರಂ ಹುಂಡಿಹೆ
18. ತ್ತನಾಯಕರ ಬಳಿಗೆ ಹೋಗಿ ನಿಂಮ್ಮ ಮಗಳ ವಿವಾಹವಾಗುತ್ತದೆಯೆಂದು ಪೇಳೂದುಯೆನೆ। ಈ ವಾರ್ತ್ತೆ

III A.

19. ಯಿಂ ಕೇಳಿ ಶಂತೋಶಂಬಟ್ಟು ನೂಱೊಂದು ಮನೆಯ ಕುಂಚಟಿಗನಾಯಕರು ಸಕಲ ನಾಯಕರಂ ಕರೆಸಿ ಹಂ
20. ನ್ನೆರಡು ಲಕ್ಷ್ಯ ಕಂಪಳದೊಳಗೆ ಹಂನ್ನೆರಡು ಸಾವಿರ ಆವಂ ಕಿಲಾರಿಗಳ ಕೈಯಲಗ ಬೀಸಿಕೊಂಡಾಱುಗಳು ಸಹ
21. ವಾಗಿ ಚೀನಿ ಚೀನಾಂಬರ ಪಟ್ಟಾವಳಿ ವೊದಲಾಗಿ ಹುಂಡಿಕೆತ್ತನಾಯಕರು ದಿಳ್ಳಿ ಸುರಿತಾಳ ಮಹಾರಾಯರ ಮುಂದಿರಿಸಿ
22. ಪೊಡವಟ್ಟು ನಿಂತಿರ್ದನದಂತೆನೆ । ಆ ಡಿಳ್ಳಿಯ ಸುರಿತಾಳ ಮಹಾರಾಯರು ದೇವಬ್ರಾಂಹ್ಮರಂ ಕರಸಿ ಘಳಿಗೆ ವ
23. ಟಲನಿಕಿಸಿ ಸುಮೂರ್ತ ನಕ್ಷತ್ರ ಲಘ್ನಂಗಳಲ್ಲಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ತಂನ ಕುಮಾರತಿ ಭೈರೊದೇವಿಯಂ
24. ಡಿಳ್ಳಿಯ ಸುರಿತಾಳ ಮಹ್ರಾರಾಯರಿಗೆ ಸಾಲಿವಾಹನ ಶಕ ವರುಷ ೧೧೨೯ನೆಯ ಪ್ರಭವ ಸಂವಚರದ ಕಾರ್ತ್ತಿಕ ಶುದ್ಧ
25. ೯ ಗುರುವರದಲೂ ಹುಂಡಿ ಹೆತ್ತನಾಯಕರು ದಾರೆಯುಂನೆಱದು ಮುತ್ತಿನ ಸೇಸೆಯನಿಕಿ ಹರಸಿ ಬಳುವಲಿ ಭಂಗಾರಂಗ
26. ಳಂ ಕೊಟು ಅನಂತ ಸಂಭ್ರಮಗಳಿಂದ ಅಱುತ[ನ] ಬಾಗಿನಂಗಳಾನಿಕುತಿರೆ ಆ ಸುರಿತಾಳ ಮಹಾರಾಯರು ತಂನ ಸಿಂ
27. ಹ್ವಾಸನದಲ್ಲಿ ಕುಳಿರ್ದು ತಾನಾಳ್ವದೇಶದ ಖಾನವಜಿರರು ಹುಂಡಿಹೆತ್ತನಾಯಕರೊಳಗಾದ ನೂಱೊಂದು ಮನೆಯ ಕುಂಚಟಿಗ ನಾಯಕರಂ
28. ಕರಸಿ ಹುಂಡಿಹೆತ್ತ ನಾಯಕರಂ ಕರದು ನಿಂಮ ಹಿರಿಯತನದ ತೇಜದ ಕರ್ಪ್ಪುರವೀಳೆಯವ ವೊದಲೆ ಕೊಟ್ಟು ಕಡುಕು ಕಂಠಮಾ

III B.

29. ಲೆಯಂ ಕೂಟ್ಟು ಕೆಲಱು ಗ್ರಾಮಂಗಳಂ ಕೊಟ್ಟು ಮತ್ತೆ ಅ ಕುಂಚಟಿಗನಾಯಕರುಗಳಂ ಕರದು ಉಡುಗೊಱೆಗಳಂ ಕೊಟ್ಟು ಕಳುವಲು ಆ ಹುಂ
30. ಡಿಹೆತ್ತ ನಾಯಕರು ಸಕಲ ನಾಯಕರಂ ಕೂಡಿಕೊಂಡು ಸಿಡಿಗೆಱೆಗೆ ಬಂದು ಸುಖದಿಂದಿರುತಿರೆ । ವೊಂದೆರಡು ವರುಷದ ಮೇಲೆ ಆ ಭೈರೊ
31. ದೇವಿಯ ಉದರದಲಿ ವೊಬ್ಬಕುಮಾರ ಹುಟ್ಟಲಾ ಸುರಿತಾಳ ಮಹಾರಾಯರು ಅತಿ ಸಂಭ್ರಮವಂ ಮಾಡಿಸುವದಂ ಹುಂಡಿಹೆತ್ತನಾಯಕರು
32. ಕೇಳಿ ಸಂತೋಶಂಬಟ್ಟು ಸುವಂರ್ನದಲ್ಲಿ ತೊಟ್ಟಿಲಂಮಾಡಿಸಿ ಮುತ್ತುಮಾಣಿಕ ವಜ್ರವೈಡೂರ್ಯ ಪುಶ್ಯರಾಗಾದಿಗಳಂ ತೆತ್ತಿಸಿ ಬೆಳ್ಳಿಯಲಿ ಗನ ನೇಣಮಾಡಿ
33. ಸಿ ಚೀನಿಚೀನಾಂಭರಗಳಂ ಭಂಗಾರಂಗಳಂ ಅಈದುಸಾವಿರಾಅಱುಗಳು ಸಹವಾಗಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ತಂಮ ಕುಂಚಟಿಗನಾಯಕರು
34. ಗಳು ಸಹವಾಗಿ ಡಿಳಿಯ ಸುರಿತಾಳಮಹಾರಾಯರಿಗೆ ಮುಇಯನಿಕಿ ಅಱುತಳ ಬಾಗಿನಂಗಳಾಗಿರಲಾ ಸುರಿತಾಳ ಮಹಾರಾಯ
35. ರು ಹುಂಡಿಹೆತ್ತನಾಯಕರಂ ಕರಸಿ ಹಿರಿಯತನದ ತೇಜದ ಕರ್ಪ್ಪುರವೀಳೆಯವಂ ಕೊಟ್ಟು ಉಡುಗೊಱೆಯಂ ಕೊಟ್ಟು ಮತ್ತೆ ನೂಱೊಂ
36. ದುಮನೆಯ ಕುಂಚಟಿಗ ನಾಯಕರಂ ಕರದು ಉಡುಗೊಱೆಯಂ ಕೊಟ್ಟು ಕಳುವಲಾಗಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಸಿಡಿಗೆಱೆಗೆ ಬಂದು
37. ಸುಖದಿಂದಿರುತಿರೆ । ವೊಂದಾನೊಂದು ದಿನದಲ್ಲಿ ಆ ಡಿಳಿಯ ಸುರಿತಾಳಮಹಾರಾಯರಿಗೆ ಕಪಟದಿಂದ ಪ್ರದಾನರುಗಳು ದೇವರು ಹುಂಡಿಹೆತ್ತ
38. ನಾಯಕರ ಆರಮನೆಯಲಿ ಇಹಂತಾವಸ್ತು ನಂಮ ಭಂಡಾರದಲ್ಲಿ ಇಲ್ಲ ಆತನ ಕಂಪಳದೊಳಗಿಹಂತಾ ಅಱುಗಳು ನಂಮ ಕಿಲಾ
39. ರದಲ ಇಲ ಯೆಂದುಂ ಕಪಟದಲಿ ಬಿಂನಹವಂ ಮಾಡಲು ಆ ಸುರಿತಾಳ ಹುಂಡಿಹೆತ್ತನಾಯಕರ ಹಿಡಿದೇನೆಂದು ಯೆನಲಾಗಿ ಇ

40. ಶುಧಿಯಂ ಬೈರೊದೇವಿ ಕೇಳಿ ಕಾಗಜವಂ ಬರದು ತಂಮ ತಂದೆ ಬಳಿಗೆ ಕಳುವಲಾಗಿ ಆ ಕಾಗಜವ ವೋದಿಸಿಕೊಂಡು ಹುಂಡಿಹೆತ್ತನಾಯಕರು

IV A.

41. ಚಿಂತಾಕಾಂತನಾಗಿ ಸಕಲನಾಯಕರಂ ಕರಸಿ ಯೋಚನೆಯಂಮಾಡಿ ಗೂಳೆಯ ತೆರಳಬೇಕೆಂದೆನೆ ಹುಂಡಿಹೆತ್ತನಾಯಕರ ವೊಡಹುಟ್ಟಿದರು ಬುಳಿನಾ
42. ಯಕರು ಕತ್ತಲೆನಾಯಕರು ಶಂಕಣನಾಯಕರು ನಿಂಗಣನಾಯಿಕರು ಆನ್ಯಪ್ಪನಾಯಕರು ದೇವಪ್ಪನಾಯಕರು ಭೈರೋನಾಯಕರು ಕೇತಪ್ಪನಾಯಕರು
43. ಇಂತಿವರು ಕುಲಕೆ ಪದಸ್ತರು ನೂಱೊಂದು ಮನೆಯ ಕುಂಚಟಿಗನಾಯಕರ ಪೆಸರೆಂತೆನೆ ಉಲವಿಮುಧೆನಾಯಕರು ಬಸಲಿಯೋರಪೆಂಡಾ ? ನಾಯಕರು
44. ಆವಿನೋರಮಲೆನಾಯಕರು ಅಳೊನೋರಕಾಟೆನಾಯಕರು ಹುಂಡೆ ಕೆಂಪೆನಾಯಕರು ಒಱೆದಲೆಯ ಬಾಲಿನಾಯಕರು ಗಾಳಿಯೋರ ದೂಳಿನಾಯಕರು
45. ಚೆಳೆಯತಿಂಮೆನಾಯಕರು ಕಟಾರಿಬೊಂಮೆನಾಯಕರು ಸೂರೆ ನೋರ ಲಿಂಗೇನಾಯಕರು ಯಂಮ್ಮೇಹಟ್ಟಿ ವೀರೆನಾಯಕರು ಕೊಱವಳಿ ಪೇದೇನಾಯಕರು ಸಟೆನೋರ
46. ಚಿಕೆನಾಯಕರು ಹುಲಿಯೋರ ಗಿರಿಯಣನಾಯಕರು ತಂಡದೋರ ದೊಡನಾಯಕರು ಭಂಡಾರದಕೊಗ್ಗಿಯೋರ ಸಿದ್ದೇನಾಯಕರು ಸುತ್ತಗಟ್ಟುವ ಹರಿಗೆನಾ
47. ಯಕರು ದಾನಿಯೋರ ಭೈರೆನಾಯಕರು ಗಥದೋರ ಚಿಕೆನಾಯಕರು ತಳವಾಱ ಮಾದಿನಾಯಕರು ಅಧಿಕಾರಿ ತಿಪ್ಪೆನಾಯಕರು ಯೆಲೆಯೋರಮಲೆ
48. ನಾಯಕರು ಪುಣಜಿಯೋರ ಕತ್ತಲೆನಾಯಕರು ಕಂಟೆನೋರ ಚಿಕೆನಾಯಕರು ಬಾಕವಳಿಯ ತಿಂಮೆನಾಯಕರು ಅರಸನೋರ ಪೇದೆನಾಯಕರು ಒರ
49. ಗೆಯ ಮುತ್ತಿನಾಯಕರು ಕಾಗೆಯ ದೇವೆನಾಯಕರು ಬಲ್ಲೇನಹಳಿಯ ಚಉಡೇನಾಯಕರು ಇಂತಿವರು ದಂಡಿಗೆ ಪದಸ್ತನಾಯಕರು ಕರಣಕ
50. ಚಿಕರಸ ಕೂಡೆಬಂದ ಬ್ರಾಂಹ್ಮರಗೂಳೆಯ ನಾಲುಕುಸಾವಿರ ಮುಪ್ಪಿನ ಭೈರೆನಾಯಕರ ಕೂಡೆ ಬಂದ ಗೂಳೆಯ ಅಇದುಸಾವಿರ ಹಳಿಕಾಱ
51. ರ ಮಾಳಿನಾಯಕ ಕೂಡೆಬಂದ ಗೂಳೆಯ ಅಇದುಸಾವಿರ ಯಸಲೋರ ತಿಪ್ಪೇನಾಯಕರ ಕೂಡೆ ಬಂದ ಗೂಳೆಯ ಆಱುಸಾವಿರ

IV B.

52. ಸಾಲುಮೂಲೆಸೆಟಿಪಟ್ಟಣಸಾಮಿಗಳು ವೊದಲಾಗಿ ಯೇಳುಸಾವಿರ ಗೂಳೆಯ ಪಂಚಾಳದವರ ಗೂಳಯ ಅಇದು ಸಾವಿರ ಕೆಲಸಿಮಡಿವಾಳರಗೂ
53. ಳೆಯ ಯೆರಡುಸಾವಿರ ನೂಱೊಂದುಕುಲ ಹದಿನೆಂಟುಜಾತಿ ಸಹವಾಗಿ ವೊಂಧತುಪಲ್ಲಕಿ ಸಾವಿರದೇಳು ನೂಱು ದಂಡಿಗೆ ಯೇಳುಸಾವಿರದ
54. ಇನೂಱುಸತಿಗೆ ಹಂನೆರಳುಲಕ್ಷ ಕಂಪಳ ಯೇಳುಸಾವಿರದೇಳುನೂಱು ಬಂಡಿಯುನಳವಡಿಸಿ ನಾಲ್ವತ್ತುಬಾಡ ಬೈರ ದೇವರು ಮಹದೇವತೆಯ ಭಂಡಿ
55. ಯವೇಲೆ ಬಿಜಯಂಗೆಯಿಸಿ ಮುಧಾಜೀಯ ರಾಮಜೀಯರಂ ಪೂಜೆಗೆ ಕಟ್ಟುಮಾಡಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಹಂನೆರಡು ಕಂಬಿಗ್ಗಗಡಗ
56. ಮಕೂಬಿಹೂಡಿಸಿ ? ಆವಿನಇದುಲಾಕ್ಷಗೂಳೆಯುವಂಕದಲಿಸಿಕೊಂಡುಬಿಟಲಿ ಬಿಡದೆಬರಲಾಗಿ ಮಂಡೊಗದಿಯ ಸೂರೆ ನಾಯ[ಕ] ತಾಗ
57. ಲಾಗಿ ಮುಱಿಯಲಿಱದು ತಲೆಯುಹೊಇದು ಅಗಳೊಳಗೆ ಬಿಸುಟು ಕಟಕವನಿಱಿದು ಕಲ್ಯಣವ ಸೂಱೆಗೊಂಡು ಹಟಿಕೊಟ

58. ಹಳಿ ಹಿರಿಯೂರು ವೊದಲಾಗಿ ಗೂಳೆಯವಂ ಕದಲಿಸಿಕೊಂಡು ಬರಲಾಗಿ ಈ ಶುದಿಯ ಡಿಳಿಯ ಸುರಿತಾಳ ಮಹರಾ
ಯರು ಕೇ

59. ಳಿ ಯೇಳುನೂಱ ಯೆಪ್ಪತ್ತು ಖಾನರಿಗೆ ಮಲೊಖಾನಮುಕಿಮಾಡಿ ? ಚಲದವೀಳೆವ ಕೊಟ್ಟುಕಳುವಲು ಬಿಟಲಿಬಿಡದೆ
ಬರುವ ದಾಳಿಯ ಬರ

60. ವಕೇಳಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಹೆದ್ದೊಱೆಯ ಹಾದು ದುಮಾನವಂಹೊಇಸಿ ಯೇಳುಸಾವಿರದೇಳುನೂಱು ಬಂಡಿಯ
ಬಯಲ ಕೋಟೆಯಾ

61. ಗಿಬಿಟುಸಲಗೆತುಗೋಧುವನನದಿ ? ಹೋಗಬಿಡುತ್ತ ಕೂಗೆ ಹುಂಡಿ ಹೆತ್ತನಾಯಕರು ಯೇಳುನೂಱಯೆಪತಮೂವರ
ಮುಱೆಯಲಿಱಿ

62. ದು ತಲೆಯಹೊಇದು ಹೆದೊಱೆಯ ಕೂಡಿದಂರ್ಮರ್ಗಾಳೆಯ ಹಿಡಿಸಿ ಬಿಟ್ಟಲಿಬಿಡದೆ ಹಂಪಿಗೆ ಬಂದು ಬಿಟುದು ವಾನವ
ಹೊಇಸಿ ತುಂ

63. ಗಭದ್ರೆಯಲಿ ಬಲೆಯವಂ ತೊಳೆದು ಸಕಲನಾಯಕರು ಸಹವಾಗಿ

Plate V (A)—

64. ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಸ್ನಾನವಂಮಾಡಿ ದೇವಬ್ರಾಹ್ಮರಂ ಕರಸಿ ಸರ್ವದಾನಂಗಳಂ ಮಾಡಿ ಮತ್ತೆ ಬಿಟಲಿಬಿಡದೆ
ಬಂದು ಹಂದಿಗಾಡಚಿಮತರಕಲದುರ್ಗ್ಗ

65. ಹೊಳಲಕೆಱೆಯೊಳಗಾಗಿ ಗೂಳೆಯವಂ ಬಿಂಟು ಗುಂಟನೂರಲಿ ದುವಾನವಂ ಹೊಇಸಿ ಸಕಲನಾಯಕರ ಗೂಳೆ
ಯವರ ಬಿಡಿಸಿ ಅವಿನಗೋಡ

66. ಕಱಿಸಿ ಸಕಲಗೂಳೆಯಂ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಸುಖದಿಂದಿರುತಿರೆ ವೊಣಗಿದಕಕೆಯ ಕಂಬವ ಹುಂಡಿಹೆತ್ತನಾಯ
ಕರು ತ

67. ರಿಸಿ ತಂನರಮನೆಯೊಳಗೆ ನಡಿಸಿ ವೊಸರಂ ಕಡೆಯಲಾಅಕಂಬ ಚಿಗುತುಪಲ್ಲೈತವಾಗಿ ಮಹಾದೇವತೆ ಆ ಕಂಬದಲಿ
ಪ್ರಸಂನನಾ

68. ದಳು ನಾಲ್ವತ್ತುಬಾಡದ ಭೈರವ ಹೊಳಲಕೆಱೆಯಲಿ ಪ್ರಸಂನವಾದನು ಸೊಂಡೆಕೊಳಗೊಡಮನಹಾಳಜಂನಿಗೆ
ಹಳದಲಿ ಸುರಭಿಗಱ

69. ದು ಹಾಲುಗೂಡಿ ದೇವತಾರ್ಚನೆಯಂ ಮಾಡಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಸಕಲ ನಾಯಕರಿಗೆ ಅವುತಳವಂ ಮಾಡಿ
ಉಡುಗೊಱೆ ಉಭಹಗಳಾ

70. ಗಿ ಶಂತೋಶದಲಿ ಇರಲಾಗಿ ಚಿಮುತರಕಲ್ಲದುರ್ಗವನಾಳ್ವ ನಾರಸಿಹ್ಯಭೂಪಾಲಕುಮಾರ ಮಲಪ್ಪೊಡೆಯರು
ತಂಮ ಪ್ರಧಾನರಂ ಹುಂಡಿ

71. ಹೆತ್ತನಾಯಕರ ಬಳಿಗೆ ಕಳುವಲಾಗಿ ಆ ನಿರೂಪವ ತೆಕೆಕೊಂಡು ಆ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಸಕಲ ನಾಯಕರ ಕೂಡಿ
ಕೊಂಡು ನಾರ

72 ಸಿಂಹ್ಯಭೂಪಾಲ ಕುಮಾರ ಮಲ್ಲಪ್ಪೊಡೆಯರ ಪಾದದ ಬಳಿಗೆ ಹೋಗಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ನಾರಸಿಂಹ್ಯ
ಭೂಪಾಲನ

73. ಪಾದಕೆ ಮುತುಮಾಣಿಕವ ಕಾಣಕವ ಕಾಣಿಕೆಮಾಡಿ ಶಷ್ಟಾಂಗವೆರಸಿ ಪೊಡವಟು ನಿಂದಿರಲಾಗಿ ನೀವಿದೇನು
ಕಾರಣಗೂ

73a. ಳೆಯ ಬಂದಿರಿಯೆಂದು ಬೆಸಗೊಳಲೊಡನೆ

Plate V (B)

74. ದೇವರೂ ಡಿಳಿಯ ಸುರಿತಾಳ ಮಹಾರಾಯರು ನಂಮ ಅತ್ಯಂತತೇಜದಲಿ ಕೂಡಿಕೊಂಡಿಕೊಂಡಿರ್ದು ನಂಮ
ಕುಮಾರತಿಯಲುಕೋಳ

75. ಲಿತೆಂಕೊಂಡು ನಂಮ್ಮ ಹಿಡಿದು ದಂಡವ ಕೊಂಡೇವೆಂದೆನಲಾಗಿ ಗೂಳೆಯಬಂದೆವೆಂದೆನೆ ಈ ಬಿಂನಹವಂ ಕೇಳಿ
ನಾರಸಿಂಹ್ಯಭೂ

76. ಪಾಲ ಮಹಾಶಂತೋಶಂಮಾಡಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರಿಗೆ ವೀಳೆಯವಂ ಕೊಟು ಉಡುಗೋಱೆಯಂ ಕೊಟು ಕಳುವಲಾಗಿ ಕುಂಟನೂರಿಗೆ ಬಂ

77. ದು ಸುಖದಿಂದಿರುತಿರೆ ॥ ಹೊಇಸಣನಾಡ ಹಳೆಯಬೀಡ ವಿಷ್ಣುಬಲ್ಲಾಳನ ಕುಮಾರ ವೀರಬಲ್ಲಾಳರಾಯನ ಕೀರ್ತಿಪ್ರತಾಪವೆಂತೆಂದಡೆ

78. ಚೋಳ ಕಳಿಂಗ ಬರ್ಬ್ಬರ ತುರುಷ್ಕ ವರಾಟ ವರಾಳ ವಂಗ ನೇಪಾಳ ಕುರುಪ್ರಪಾಂಧ್ರ ಖಸಬರ್ಬ್ಬರ ಕೊಂಕಣ ಗಂಗ ಕೊಂಕ ಪಾಂಚಾಳ ಸು

79. ಪಾರಿಯಾತ್ರ ಮರುಹಾಟನ್ರಿಪಾಳ ಕುಳಂಸುರುಳ್ಕ್ದ ಬಲ್ಲಾಳನ ವಿಕ್ರಮಪಯೋರುಹಮಂ ಮಱೆಗೊಂಡು ಬರ್ದುವರೂ ॥ ಆ ನ್ರಿಪನರ್ಧಾಂ

80. ಗನೆ ರೂಪಾನೂನೆ ಸರೋಜನೇತ್ರೆ ಪತಿಹಿತ ವಿಳಸಜಾನೆ ವರಪದ್ಮಲದೇವಿ ಜಗಂನ್ಮಾತೆ ಪೆಂಪಿಂಗೆಪಿಗೆ ಅರುಂದತಿಯೆಂದಂ॥ ಜಲಜಾಕ್ಷನರಸಿ ಸಿರಿ

81. ಯಂಕುಲಿಶಿಯ ಪೌಳೋಮಿಯಂ ವಿರಿಂಚನಸತಿಯಂ ಗೆಲೆವದು ಗುಣಗಣಂ ಪದ್ಮಲದೇವಿಯೊಳಲ್ಲದುಳಿದರೊಳು ಸಮನಿಕುವೆ ॥

82. ಆದಂತನಯಂ ಪದ್ಮಲಮಾದೇವಿಗಮುದಿತಕೀರ್ತ್ತಿಬಲ್ಲಾಳಗಂ ಶ್ರೀದ್ಯೈತಂಯದ್ವಂಶಾಜ್ಞಾಧಿತ್ಯಂ ನಾರಸಿಂಹ್ಯನೃಪಕುಳತಿಳಕಂ ॥ ಘನತೇ

83. ಜಪ್ರಭೆ ಧಿಕ್ತ್ತಟಾಂತರಮನಾದಂಪರ್ಬ್ಬಿ ಪ್ರದ್ಯೋಲಿಸಿತ್ತೆನೆ ನಿಜಾಕ್ರಿತಮಾತ್ರ ಸಂಸ್ತಿತಮೆನಲ್ವಿಶ್ವವನೀಮಂಡಳಂಬಿನಯ ಶ್ರೀರಮಣಧರಾ

Plate I (B)—

84. ತಳಮನೇಕ ಚತ್ರಸುಧಾಯೆಯೆಂದೆನಸುಂಪಾಳಿಸುವಂ ನ್ರುಸಿಂಹ್ಯಕುವರಂ ಲೋಕೈಕ ಕಲ್ಪದ್ರುಮಂ ॥ ಮತೆಂತೆಂದೊಡೆ ॥ ಹುಂಡಿಹೆತನಾಯಕರು ಬಂದ ವಾರ್ತೆಗೆ

85. ನಾರಸಿಂಹ್ಯ ಭೂಪಾಲ ಬಲಾಳರಾಯನ ಬಳಿಗೆ ಬಿಂನವತ್ತಳೆಯ ಕಳವಲು ಅದಂ ನೋಡಿಕೊಂಡು ಶಂತೋಶಂಬಟ್ಟು ಆ ಹುಂಡಿಹೆತನಾಯಕರ ಕರತಹುದೆಂ

86. ದು ತಂನ ಪ್ರದಾನರ ಕಳುವಲಾಗಿ ಆ ನಾರಸಿಂಹ್ಯಭೂಪಾಲ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ನೂಱೊಂದು ಮನೆಯ ಕುಂಚಟಿಗನಾಯಕರು ಸಕಲನಾಯಕರು ಸಹವಾಗಿ

87. ಹೋಗಿ ಬಲ್ಲಾಳರಾಯರ ಕಾಣಸಲಾಗಿ ಆ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಮುತುಮಾಣಿಕ ವಜ್ರವೈಡೂರ್ಯ್ಯ ಚಿಂನದ ಹೂವು ಬೆಳಿಯ ಹೂವುಂ ಪಾದದ ಮೇಲರಿಸಿ ಶಷ್ಟಾಂ

88. ಗವೆಱಗಿ ಕೈಮುಗಿದು ನಿಂದಿರೆ ಹುಳಿಯಱ ಮಾರಣಗಉಡನ ಕರಸಿ ನಿಂಮ ಕುಂಚಟಿಗನಾಯಕರು ಬಂದಿದಾರುಯೆಂದು ಬಲಾಳರಾಯ ಬೆಸಗೊಳೆ ದವೆರು [ದೇವರು]

89. ನೂಱೊಂದುಮನೆಯ ಕುಂಚಡಿಗನಾಯಕರಿಗೆ ಹುಂಡಿಹೆತ್ತನಾಯಕರು ಹಿರಿಯ ಮನೆದವರು ಹುಂಡಿಹೆತ್ತನಾಯಕರಿಗೆ ಮೊದಲತೇಜದ ವೀಳೆಯಸಲು

90. ಉದು ಹೆಂಣುತಪಿದರೆ ಗಂಡುತಪ್ಪಿದರೆ ಆಣೆಯಾನತಿಕರ್ತರು ಯೆನಲಾಗಿ ಬಲಾಳರಾಯರು ಹುಂಡಿಹೆತ್ತನಾಯಕರಿಗೆ ಹುಳಿಯೆಱ ಮಾರಣಗಉಡಗೆ ಯೆಡ

91. ಗಇ ಬಲಗಇ ವೀಳೆಯವ ಕೊಟು ಉ[ಡು]ಗೊಱೆಯ ಕೊಟು ಪೊಡೆಗೆಱೆಗಂಡ ಸಿಡಿಗೆಱೆ ಮಲ್ಲ ಗಡಿಯಂಕ ಭೀಮಗಡಿಗೆ ಜುಜಾರ ಕದನಂಕ ಮಲ್ಲ ಕದನ ಪಚಂಡ ತುರುಕದಳ

92. ವಿಭಾಡಂ ಯೆಪ್ಪತೇಳುಖಾನರಗಂಡ ಕಟುವರೆಹಗ್ಗ ಕೊಲುವರೆಕೋಲು ಅಣೆಯಾಹ್ನುಹುಂಡೆನೋರದು ಇವರ್ಗ್ಗೀಕೆಇ ಬಿರಿದು ಯೆಂದು ಬೆಸಗೊಂಬ ವೈರಿ ಕುಂಚಟಿಗನ ಗಂಟಲಗಾಣ ಮುಕಂಣ ಚ

93. ಲತ್ತಿಯ ಹರತಾಳಗ್ರ ಬಲಾಳಸಮುದ್ರ ದೂಳಿ ಹಳಿಗೊಂದಿ ಹಳಿಕಾಲುಮರ ಬೆನಕಲ್ಲು ದೇವಪುರ ನರಸೀಪುರ ದೊಡಗಟ ತಳಿಗೆ ಕಲುಗೊಳಿಹಟ್ಟಿ ದುಗ್ಗವರ ತಾಳೆಯಮದೇರು ಮಲ್ಲಿಸಿಂ

94. ಗನಹಳಿ ಯೆಂಮಗನೂರು ಗಿಲಿಕನಹಳಿ ನಂದನಹೊಸಊರು ಕಲದೇವನಹಳ್ಳಿ ಮುಗುಳಿಕಟೆ ನಾಕೀಕೆಱೆದೊಳಗಾಗಿ ಯೆತ್ತತೂಬು ಭಂಡಿಕೊಂಡರೆ ಸುಂಕವಿಲ ಮದುವೆಯಾದಲಿ ಹಂದರಗಾಣ

95. ಕ ವಿಹೀನ ಇಂತೀ ತೇಜ ಶಾಲಿವಾಹನ ಶಕ ವರುಷ ೧೨೩೨ನೆಯ ಆಂಗಿರಸ ಸಂವಛರದ ವೈಶಾಖ ಶುದ ೫ ಸೋಮ
ವಾರದಲಿ ಹುಂಡಿಹೆತ್ತನಾಯಕರಿಗೆ ಬಲಾಳರಾಯರು ಕೊಟ್ಟ ತೇಜದ ಶಾಸನ ಇ

96. ತೇಜವ ಪಾಲಿಸಿದವರಿಗೆ ಶ್ರೀ ಪರ್ವತದ ತಪಸಿನ ವಾರಣಾಸಿಯ ಮರಣದ ಕೇತಾರದಲಿ ತೀರ್ಥವಕೊಂಡ ಪುಣ್ಯ
ವಹುದು ತಪಿ ಈ ತೇಜವ ತಪಿ ನುಡಿದರೆ ವಾರಣಾಸಿ

ಮೇಲಣ ಪಙ್ಕ್ತಿಗಳು ಎಡಕ್ಕೆ.

97. ಯೊಳು ಕವಿಲೆ
98. ಯ ಪ್ರಯಾಗೆ
99. ಯೊಳು ಬ್ರಾಂ
100. ಹ್ಮಣ ಶ್ರೀ ಪರ್ವ
101. ತದೊಳು ತ
102. ಪಸಿಯ ಕೊಂ
103. ದ ಪಾಪ
104. ಕೆ ಹೋಹರು
105. ಮಂಗಳ ಮ
106. ಹಾ ಶ್ರೀ ಶ್ರೀ
107. ಶ್ರೀ ಬಲ್ಲಾಳ
108. ರಾಯರ ಪೊಪ
109. ಶ್ರೀ ವಿರೂಪಾಕ್ಷ

Note.

This long inscription purports to give the history of the Vokkaliga community in Mysore, known as the Kuñchaṭigas in the time of the Hoysaḷa King Ballâḷa Râya. It is dated in Ś 1232 but the characters are, however, of modern times as also the language.

Its purport may be stated as follows:—

During the reign of the Sultan of Diḷḷi, Huṇḍi Hetta Nâyak and Buḷḷi Nâyak were given 108 villages including Voḍegeṟe and Siḍigeṟe as *umbaḷi* and full powers and rights over these villages were also conferred on them.

A daughter was born to Huṇḍi Hetta Nâyak and as she grew to be very fair and accomplished, the Sultan who learnt of the same sent messengers to the Nâyak to give his daughter in marriage to him. But the Nâyak refused. Thereupon his house was invested by the Sultan's men and the girl was carried away in a closed palanquin to Diḷḷi. The Sultan arranged a day for her marriage and invited not only his own officers but also sent word to Huṇḍi Hetta Nâyak about the impending marriage. This time the Nâyak did not resist but went to Diḷḷi after inviting all the 101 families of Kuñchaṭigas and accompanied by 12 thousand cattle. He also took with him clothes, etc., to be presented at the time of marriage.

An auspicious *lagna* was fixed by the astrologers and the Nâyak gave away his daughter on Thursday the 5th lunar day of the bright half of Kârtika in Ś 1135 Prabhava. The Sultan, highly pleased, rewarded the Nâyak and the leaders of the 101 families of the Kuñchaṭigas with rich presents of ear-rings, necklaces and presented some villages also.

The Nâyak returned with his followers to Siḍigere. A year or two later a son was born to the Nâyak's daughter Bairodêvi. Then the Nâyak was highly delighted and went to the Sultan and presented him with a golden cradle encrusted with precious stones, and also with a thousand cows. The Sultan, too, honoured him duly and the Nâyak returned to Siḍigeṛe.

Some time later, certain officers of the Sultan reported to him that the treasure of the Nâyak and the cattle in his pens were unrivalled and such objects and animals were not found even in Diḷḷi. The Sultan, excited by cupidity, ordered the seizure of the Nâyak. This information was sent in a letter by Bairôdêvi to her father and Huṇḍi Hetta Nâyak felt very anxious and invited the chiefs of the Kuñchaṭigas to a conference and decided on fleeing away *en masse* (*gûḷeya teraḷabêkendene*). Then these leaders including his brother Buḷḷi Nâyak, Kattale Nâyak, Śankaṇa Nâyak, Singaṇa Nâyak, Ânyappa Nâyak, Dêvappa Nâyak, Bhairô Nâyak, Kêtappa Nâyak, who were the heads of the families, and Ulavi Mude Nâyak, Basaliyôr Peṇḍâ Nâyak, Âvinôra Malenâyak, Âḷonôra Kâṭenâyak, Huṇḍe Kempe Nâyak, Bâlinâyak of Oredale, Dûḷinâyak of Gâḷiyôr, Timmanâyak of Cheḷeya, Kaṭâri Bomme Nâyak, Liṅgênâyak of Sûrenôr, Vîre Nâyak of Yammehaṭṭi, Pedenâyak of Koṛavaḷi, Chikenâyak of Saṭenôr, Giriyaṇa-nâyak of Huliyôr, Doḍanâyak of Taṇḍadôr, Siddenâyak of Baṇḍârada Koggiyôr, Suttagaṭṭuva Harigenâyak, Bhairênâyak of Dâniyôr, Chike Nâyak of Gaḍhadôr, Taḷavâr (watchman ?) Mâdinâyak, Officer (adhikâri) Tippênâyak, Malenâyak of Eleyôr, Kattalenâyak of Puṇajiyôr, Chikenâyak of Kaṇṭenôr, Timmenâyak of Bâkavaḷi, Pedenâyak of Arasanôr, Muttinâyak of Orage, Dêve Nâyak of Kâge, Chauḍe Nâyak of Ballênahaḷḷi, these heads of the militia, accompanied by 4,000 Brahmans who followed the accountant (karaṇaka) Chikarasa, 5,000 followers of Muppina Bhairenâyak, 5,000 followers of Haḷikâra Mâḷinâyak, 6,000 followers of Yasalôra Tippenâyak, 7,000 persons including *sâlu-mûle-seṭi* (caravans of merchants ?), *paṭṭaṇasvâmis* (heads of merchants and towns), 5,000 *panchâḷas* (goldsmiths, carpenters, etc.), 2,000 *kelasis* (barbers) and *maḍivaḷas* (washermen), comprising 101 families (*kula*) and 18 castes (*jâti*), ... all left with nine palanquins, 1,700 litters, 7,200 umbrellas, 12 lakhs of cattle and 7 700 carts. They carried the gods Bairadêvaru and Mahadêvate of 40 bâḍas (villages) on carts and appointed Mudhajîya and Râmajîya to look after their worship. Five lakhs of cows moved with the party . . . . .

As the Nâyak's followers moved on without stopping they were encountered by Sûrenâyak of Maṇḍogadi. But he was killed and his head was cut off and thrown in a ditch, and his troops were destroyed and his cattle carried off. The Nâyak and his followers next plundered Kalyâṇ and went to Haṭṭikoṭahaḷḷi and Hiriyur. While they were proceeding further, the king of Diḷḷi who had heard of the emigration of the Nâyak sent 770 *khâns* (generals) under Malokhân to intercept him and attack his army. These khâns soon went in pursuit of the Nâyak who knowing of this crossed the Heddore (lit: big river; used for the river Kṛishṇâ and sometimes for the Tunga-bhadrâ) and ordering his war-drums to be sounded formed the 7,700 carts of his into a temporary fortress or stockade and attacked the 770 khâns and defeating their troops and killing them had the *dharmagâḷe* (blowing of trumpets to declare the cessation of hostilities) sounded. He next went to Hampi, once again had his drum (dummâna also called ramadôḷu) beaten, and washing his *bhalleya* (lance) in the river Tungabhadrâ, bathed with all his followers in that river. He also made several gifts to gods and Brahmins.

The Nâyak proceeded once again on his march camping at Dâṇḍigâḍu, Chimatarakaldurga (Chitaldrug) and Hoḷalkere, had the drum beaten at Guṇṭanûr and halted with all the Nâyaks and cattle at the place.

While there, the Nâyak had a dry pole of *kakke* (Cassia fistula) brought into his royal residence and churned whey therewith. But the pole, however, sprouted and the goddess Mahadêvate appeared therefrom. The god Bhairava of forty *bâḍas* (villages) also appeared at Hoḷalkere town. The Nâyak got the milk of his cattle at Soṇḍekoḷa, Goḍamanahâḷ and Jannige-haḷa and offering worship to the gods with the milk, etc., feasted all his followers and rewarded them with presents of cloth.

In the meanwhile Mallappoḍeyar, son of Narasimhabhûpâla, King of Chitrakal (Chitaldrug), sent his agents to the Nâyak (Huṇḍi Hetta Nâyak) inviting him to his capital. Accordingly the Nâyak went there and represented to him that the great Sultan of Diḷḷi married his daughter and planned the capture and punishment of his followers and that in order to escape from him he had emigrated with his whole party and come to the place. The king Narasimha, hearing this, honoured the Nâyak with the customary presents of *vîḷeya* (betel) and *uḍugoṛe* (cloths) and the Nâyak settled in peace at Guṇṭanûr.

We next have seven lines in praise of the king Vîra-ballâḷa, son of Vishṇu-ballâḷa of Haḷeyabîḍ of Hoyasaṇa-nâḍ the meaning of which may be summarised as follows:—

The kings of Chôḷa, Kaḷinga, Barbara, Turushka, Varâṭa . . . Maruhâṭa all live by taking refuge in Ballâḷa's valour. His queen was Padmaladêvi equal to Arundhatî, Lakshmî, etc. Their son was Narasimha whose glory spread in all directions.

Coming to the main story we next learn that Narasimha, the prince, reported the arrival of Huṇḍi Hetta Nâyak to King Ballâḷa and at the invitation of that king Huṇḍi Hetta Nâyak with all the 101 families of Kuñchaṭiga Nâyaks and accompanied by Narasimha repaired to the court of king Ballâḷa and offering jewels and gold and silver flowers at the feet of the king prostrated before him and stood in his presence with hands folded. The king Ballâḷarâya sent for Mâraṇagauḍa of Huḷiyâr and asked him about the Kuñchaṭiga Nâyaks. Mâraṇagauḍa reported to the king that Huṇḍi Hetta Nâyak was the chief of the 101 Kuñchaṭiga families and thus entitled to the first *vîḷeya* (offering of betel-leaf on ceremonial occasions) and that he also had the right to dispose of disputes where the members of the community broke the rules of caste. Then the king ordered the *rîḷeya* of the left hand and right hand to Huṇḍi Hetta Nâyak and Mâraṇagauḍa and granted to the Nâyak a śâsana conferring certain rights on him on Monday, the 5th lunar day of the bright half of Vaiśâkha in the year Ângîrasa, 1232 of the Śâlivâhana era.

The Nâyak had or was given the titles: lord of Voḍegere, warrior of Siḍigere, Bhîma of boundary disputes, chief over boundaries, a hero in battle, terrible in war, destroyer of the Turuka army, punisher of 77 khâns, a rope to bind the enemies, a stick to kill enemies . . . . . enemy to those who disputed his titles (?), a hook to the throats of hostile Kuñchaṭigas. He was exempt from tank cess, cart-tax and *pandal* tax in marriages in Mukaṇṇa Chaḷatiya ?, Hartâḷ, Ballâḷasamudra, Dûḷihaḷḷi, Gondihaḷḷi, Kâlumara, Benakal, Dêvapura, Narasîpura, Doḍḍagaṭṭa, Taḷige, Kalugûḷi Haṭṭi, Duggavara, Tâḷeya, Madêru, Malli Singanahaḷḷi, Emmaganûr, Gilikanhaḷḷi, Nandana Hosûr, Kaladêvanahaḷḷi, Muguḷekaṭṭe and Nâkîkere.

The usual rewards or punishments to those who protect or destroy previous grants are next given. The signature of the king Ballâḷarâya as Śrî Virûpâksha concludes the grant.

General Remarks.

This copper-plate record is carved on five plates (16″ × 5″), each of which has nearly ten lines of writing. The inscription begins on the front side of the first plate and is continued on the back of the second plate and on both sides of the remaining plates. As the record was not complete, it was continued on the back of the first plate. It purports to describe the marriage of the daughter of a chief of the Kuñchaṭiga Vokkaliga families with the Sultan of Delhi and the attack on the Kuñchaṭigas under the orders of the Sultan due to jealousy and the consequent wholesale emigration of the 101 families of the Kuñchaṭigas to Chitaldrug, Guṇṭanûr (a village in Chitaldrug Taluk), etc., and the protection given to them by the Hoysaḷa king of Haḷebîḍ named Ballâḷa and his son, Prince Narasimha. As the queen of this Ballâḷa is named Padmale and his son Narasimha, he is evidently Ballâḷa II (1173-1220). But the date given in line 97 *viz.*, Ś 1232 is too late for him. The marriage of the chief's daughter to the Sultan of Delhi is dated in Ś 1135 Prabhava. This date is too early for the Mussalman occupation of the Dekhan and the defeat of the Delhi troops near the river Kṛishṇâ or Tungabhadrâ (Heddore in line 60). Further the dates given *viz.*, Ś 1135 Prabhava and Ś 1232 Ângirasa are irregular for the cyclic year named Ś 1135 is Śrîmuka and the nearest Prabhava is Ś 1129. Similarly Ś 1232 is Sâdhâraṇa and the nearest Ângirasa is Ś 1254 The interval between the dates given is 97 years and it is not easy to believe that Huṇḍi Hetta Nâyaka lived 97 years after marrying his daughter. Further there is also visible in the plates a tampering with the figures of the dates given. Thus in Ś 1135, the second digit was at first 6, later changed to 2 and finally altered to 1. In Ś 1232, the second digit was changed from 7 to 1 and finally to 2, the third digit was changed from 7 to 3 and the fourth altered from 4 to 2.

The characters, too, of the plates do not appear to belong to the 13th century A.D., though there is a general attempt to imitate the Hoysaḷa letters of the period. Thus *châ* in line 5 of V. B., *ko* in line 8 of V A, *ho* in line 2 of V A, *gi* in line 10 of V A, are all definitely modern; *dhi* in line 12 of III B, also *thâ* in line 4 of I A, etc., are pierced at the bottom by a vertical line as in the modern Kannaḍa characters. So also the use of the words *kâgaja* in line 12 of III B and *vivâhavâguttade* in line 9 of II B and *tetekoṇḍu* in line 8, V A appear to belong to modern times. The grant abounds in errors of spelling. Thus it seems to be spurious.

Of the places mentioned in the record Hiriyûr is the headquarter of the Taluk of that name in the Chitaldrug District, Mysore State; so also Hoḷalkere; Guṇṭanûr, Soṅḍekoḷa and Goḍamanahâḷ are villages in the Chitaldrug Taluk. Voḍagere and Siḍigeṟe are pointed out by some Kuñchaṭigas to be the same as Voḍḍagere and Siḍidoregal in Koraṭagere and Madhugiri Taluks. Some of the other villages seem to be also situated in the Chitaldrug and Tumkur Districts.

At the same time there is a tradition among the Kuñchaṭigas that their ancestors lived near Delhi and that one of their chiefs fled from his country to escape the importunity of a Mussalman chief who wished to marry his beautiful daughter. Also Uṇḍe Yattarâya is ranked among the progenitors of this caste, as we find that on all ceremonial occasions *tâṁbûla* is set apart in his name (see Kuñchiṭigas pp. 17-39 of the Mysore Tribes and Castes, Vol. IV, by Ananthakrishna Iyer). This tradition is found modified in the present copper plate. The date S′ 1232 of the grant corresponds to A.D. 1310, though not the cyclic year, and at this time there were frequent invasions of the country by the Mussalman troops of Delhi and it is possible that one of the generals carried off a Kuñchaṭiga girl to Delhi. But beyond recording a possible variant of the tradition current among the Kuñchaṭigas the grant is spurious and cannot be relied upon for any historical purpose.

2

HASSAN DISTRICT.

BELUR TALUK.

At Bêlûr, on broken stones in the lower pavement near the Vîra Nârâyaṇa shrine in the compound of the Kêśava temple. PLATE XXII.

Size 4′ 2″ × 2′ 4″.

Kannaḍa language and characters.

ಬೇಲೂರು ವೀರನಾರಾಯಣ ದೇವಸ್ಥಾನದ ಮುಂದುಗಡೆ ಅಂಗಳಕ್ಕೆ ಹಾಸಿದ ಕಲ್ಲು ತುಂಡುಗಳ ಕೆಳಮೊಗದಲ್ಲಿ.

ಪ್ರಮಾಣ 4′ 2″ × 2′ 4″.

Iನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ.

1. ✤ ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಭುವನಾಶ್ರಯಂ ಶ್ರೀ ಪೃಥ್ವೀವಲ್ಲಭ ಮಹಾರಾಜಾ . . . .
2. . . ಮೇಶ್ವರ ಪರಮ ಭಟ್ಟಾರಕ ಯಾದವ ಕುಳಾಂಬರದ್ಯುಮಣಿ ಸರ್ವ್ವ . .
3. . . ಮಣಿ ಮಲೆ ರಾಜರಾಜ ಮಲಪರೊಳ್ಗಂಡ ಗಂಡ ಬೇರುಂಡ . . . .
4. . . . ಡನ ಸಹಾಯ ಶೂರ ಶನಿವಾರ ಸಿದ್ಧಿಗಿರಿ ದುರ್ಗ್ಗಮಲ್ಲ ಚಲ . . .
5. ನಿಶ್ಶಂಕ ಪ್ರತಾಪ ಚಕ್ರವರ್ತ್ತಿ ಹೊಯ್ಸಳ ವೀರ ಬಲ್ಲಾಳ ದೇವರ

IIನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ.

6. . . . ಬಿಟ್ಟಿಯರಾವುತನ ಮಹಿಮೆ ಯೆಂತೆಂದೊಡೆ ॥ ಕಡಃಪಿಂದಾದ್ದುರ್ಬ್ಬರ
7. . . . ದೆ ಕಡಲ್ಸೀಮೆಯಂ . . . . ಲೆ ಮೇರೆ ನಡವಾಗಳ್ ವೀರಬಲ್ಲಾಳನ ಬೆಸದಿ
8. . . . ಮಂನೂಂಕಿ ಬೀರರ್ಸ್ಸಡೆವಂನ ಕೋಪದಿಂ ಭೋಂಕನೆ ಮಸಣನಾತ್ಮೋದ್ಭವಂ
9. . . ಗ್ಗಡ ದಾಳ್ಮತ್ತೇಭದೊಳ್ ತಳ್ತಿಱಿದನೆನೆ ಭಟಬಿರ್ಟ್ಟಿಗಂಗಾರ್ಸ್ಸಮಾನಂ ಆಳಾಪಂ
10. . . . ಲಸುಂಬಾಳೊಳ್ ಸಂಕಮನ ಪಡೆಯನಾನೆಯ ಘಟೆಯಂ ಗೊಳಿ . . . .
11. ಱಿದಱಿದಂ ಕಾಳೆಗದೊಳ್ಕಾಯೊ ಮಾರಿಯಕ್ಕನ ತನಯಂ ॥ ಕದನದೊ

IIIನೆಯ ಅಡ್ಡ ಪಟ್ಟಿ.

12. . . . ಸೂಸುವ ಖಂಡದಿಂದೆ ಪೆರ್ಚ್ಚದ ನೆರೆನೊತ್ತರೊಳ್ಕು ಸಿಧಿಡಿದಲ (?) . . .
13. . . . . ವಕರುಳುಪುರಮಡುತಮಾ (?) . . .
14. . . . . . ಳಿಗಣ್ಣ . . . .

Note.

This is a vîragal describing the exploits of a warrior named Biṭṭiya-râvuta who fought for his master Vîraballâḷadêva, the Hoysaḷa king. The hero is said to have defeated troops of elephants while he himself sat on horseback. This is shown in the sculptures on the vîragal.

The battle is stated to have taken place between the Kalachurya king Sankama and the Hoysaḷa king Ballâḷa. A son of Masaṇa, not named, is said to have been killed while seated on an elephant by Biṭṭiya-râvuta (who is also called Biṭṭiga in line 9).* The actual place of battle is not named but it is stated in line 7 that when the enemy came in rage to invade the coastal tracts (kaḍal-sîme), Ballâḷa ordered his forces to fight against them. Masaṇa, referred to in this record is probably the same warrior as the Kadamba general who was defeated by Vishṇuvardhana near Bankâpur (E. C. V. Belur 124) in 1133 A.D. See also M. A. R. 1910, P. 31.

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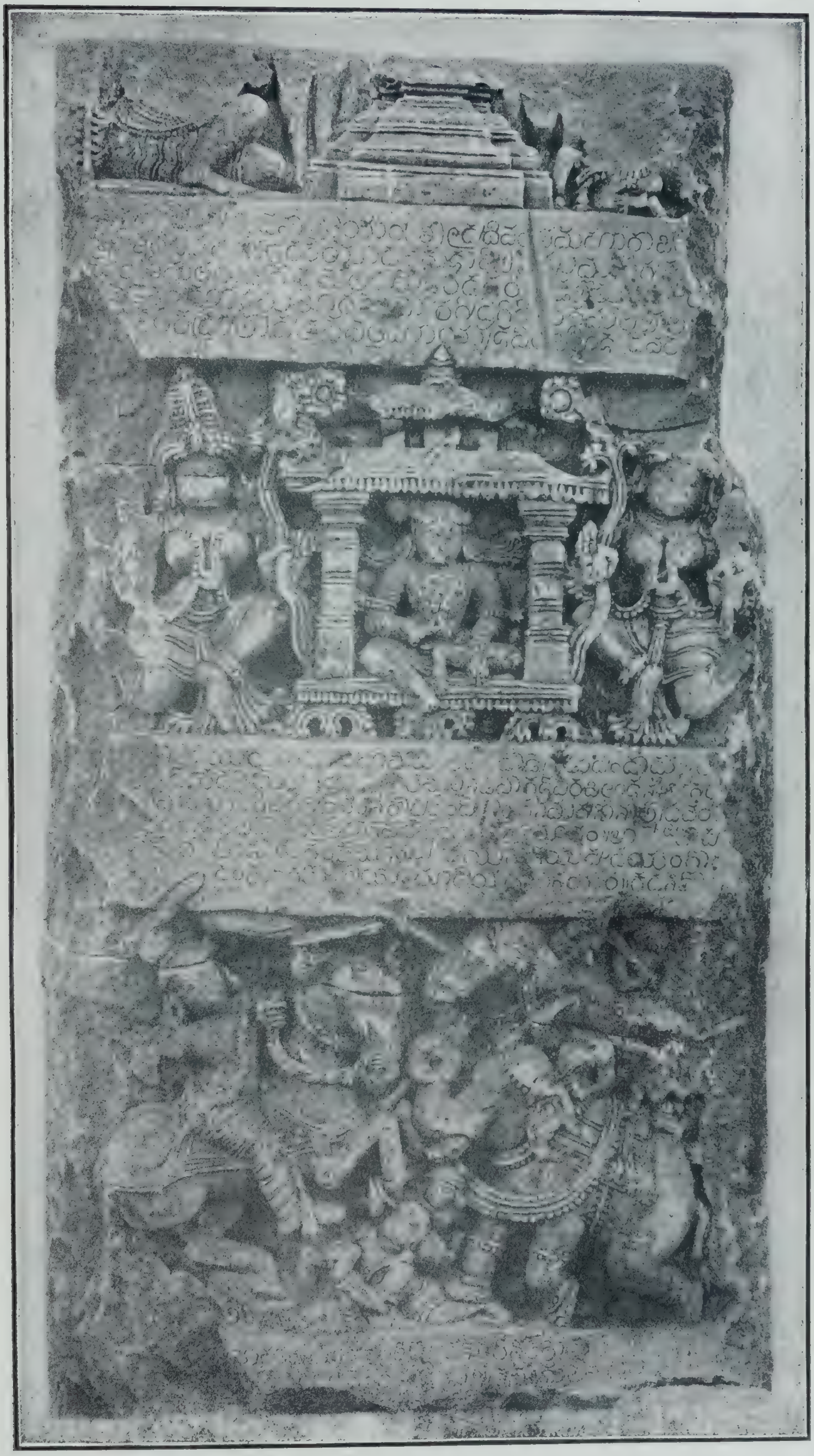
* It is possible to interpret the passage as meaning that Biṭṭiga was the son of Masaṇa and that he killed several warriors seated on elephants.



CHANNAKESAVA TEMPLE AT BELUR: VIRAGAL (No. 2—p. 99).

Mysore Archæological Survey.]

No date is given. But the mention of the name of Sankama who was one of the contending parties gives us a clue to the date. He was evidently the Kalachurya king of that name, who was the son of Bijjaḷa and who ruled from 1176 to 1181 A.D. Vîra Ballâḷa who fought against him was Ballâḷa II, the Hoysaḷa king, whose reign lasted from 1173 to 1220 A.D. There was constant fighting between the Hoysaḷas and Kalachuryas about this time, and the battle must have taken place between 1176 and 1181. Two other vîragals (namely, Ep. Carn. VI, Mudgere 33 and the one noticed in M. A. R. 1915, page 53), also refer to this war and give its date as 1179 A.D.

Several letters at the beginning and end of each line in the record are lost and hence the meaning of some passages is not very clear.

3.

In the same town Bêlûr, on the northern wall in the eastern entrance of the Chennakêŝava Temple.

Size 1′ — 9″ × 1′ — 2″.

Kannaḍa language and characters.

ಬೇಲೂರು ಚನ್ನಕೇಶವ ದೇವಸ್ಥಾನದ ನವರಂಗದ ಪೂರ್ವಬಾಗಿಲ ಒಳಗಡೆ ಬಾಗಿಲಿನ ಉತ್ತರಕ್ಕೆ ಗೋಡೆಯ ಮೇಲೆ

ಪ್ರಮಾಣ 1′ — 9″ × 1′ — 2′

1. ಶ್ರೀ ಸ್ವಸ್ತಿ ಶ್ರೀ ಜಯಾಭ್ಯುದಯಶ್ಚ ಶಕ ವರ್ಷ ೧೧೬೩ನೆಯ ಪ್ಲವಸಂವ
2. ತ್ಸರದ ಪುಷ್ಯಬ ೭ ಬು । ಬೆಲುಹೂರ ಶ್ರೀ ಚೆಂನ್ನಕೇಶವ ದೇವರಿಗೆ
3. ಶ್ರೀ ಮನುಮಹಾಪ್ರಧಾನಂ ಪೋಲಾಳ್ವದಂಣ್ಣಾಯಕರ
4. ಸೇನ ಬೋವ ಕಾಮೌವೆಯ ಮಗ ದೇವಣ್ಣನು ಉತ್ತರಾಯಣ ಸಂಕ್ರಮಾ
5. ಣದಲು ಅಧಿಕಾರೋಗಣೆಗೆ ಹೊಂಗೆ ಹಾಗ ವೊಂದ ವ್ರಿ ದಿ[ಂ]ಯಂ
6. ಬೀಜವೊಂನಾಗಿ ಮಹಾಜನಂಗಳಿಗೆ ನಡಸುವಂತಾಗಿ ಕೊಟ್ಟಗ ೨ . . . .
7. ದ್ರಾರ್ಕ್ಕಸ್ಥಾಯಿ ಶ್ರೀ ॥ ಮಾಕೆಯ ಹೆಗ್ಗಡೆಯರ ಅಳಿಯಕಾಮಯ್ಯ . . .

Transliteration.

1. śrî svasti śrî jayâbhyudayaŝ cha Śakavarsha 1163 neya Plava-saṃva-
2. tsarada Pushya ba 7 Bu । Beluhûra Śrî Chennakêŝava-dêvarige
3. śrîmanu mahâ-pradhânaṃ Pôlâḷvadaṃṇṇâyakara
4. Sênabôva Kâmauveya maga Dêvaṇṇanu uttarâyaṇa sankramâ-
5. ṇadalu adhikârôgaṇege honge hâga vonda vridiyaṃ
6. bîjavoṃnâgi mahâ-janaṃgaḷige naḍasuvantâgi koṭṭa ga 2 [â-chan-].
7. drârkka-sthâyi śrî ॥ Mâkeya-heggaḍeyara aḷiya Kâmayya.

Translation.

Be it well. May there be victory and prosperity. On Wednesday the 7th lunar day of the dark half of Pushya in the year Plava Ś 1163, Sênabôva Dêvaṇṇa, son of Kâmauve and a subordinate (?) of the illustrious mahâpradhâna Pôlâḷvadaṇṇâyaka presented to the mahâjanas two gadyâṇas as capital deposit in order that from the interest thereon at the rate of one *hâga* for a *hon* they might provide for extra feeding on the day of uttarâyaṇa sankramaṇa as a service to the god Chennakêśava of Beluhûr. May this stand for as long as the sun and moon endure.

Kâmayya, son-in-law ? (*aḷiya*) of Mâkeya-heggaḍe.

Note.

This record is apparently of the reign of the Hoysaḷa king Sômêśvara since though the king is not named in the grant, the date given which corresponds to Wednesday 25th December 1241 A.D. falls within his reign (1233-1254). Pôḷâḷvadaṇṇâyaka was a minister under Narasimha II and built the famous Hariharêśvara temple at Harihar in the Chitaldrug District (see E. C. XI Davangere 25 of 1224 A.D.).

4.

In the same town Bêlûr, on a stone slab in the paved floor outside the western wall of the southern doorway of the Kêśava temple.

Size 3′ × 2′ — 2″.

Kannaḍa language and characters.

ಬೇಲೂರು ಚನ್ನಕೇಶವ ದೇವಸ್ಥಾನದ ದಕ್ಷಿಣ ಬಾಗಿಲ ಪಶ್ಚಿಮ ಗೋಡೆಯ ಹೊರಗಡೆ
ನೆಲಕ್ಕೆ ಹಾಸಿರುವ ಬಳಪದ ಕಲ್ಲಿನಲ್ಲಿ.

ಹೊಸಗನ್ನಡಕ್ಷರ ಮತ್ತು ಭಾಷೆ

1. ಭಾವ ಸಂವತ್ಸರದ ಭಾದ್ರಪದ ಶುದ್ಧ ೧೧ ಲೂ ಯಿಂಗುಳದ ಮಲ್ಲರಾಜನ ಮಗತಿ
2. ರುಮಲಯನು ಕೇಶವ ದೇವರಿಗೆ ಹೊಡವಂಟು ಕೃತಾರ್ತ್ಥನಾದನೂ

Note.

This is an inscription engraved on the floor, under the orders of one Tirumalaya, son of Mallarâja of Inguḷa, to show that he visited and made obeisance to the god Kêśava (of Bêlûr) on the 11th lunar day of the bright half of Bhâdrapada in the year Bhâva.

5.

On another slab near the southern doorway of the Kêśava temple.

Size 2′ — 6″ × 1′ — 4″.

Telugu language and characters.

ಅದೇ ದಕ್ಷಿಣ ಬಾಗಿಲು ಮುಂದುಗಡೆ ಶ್ರೀ ಚಕ್ರದ ತಳಹದಿ ಮೇಲೆ ಹಾಸಿರುವ ಚಪ್ಪಡಿ ಕಲ್ಲಿನಲ್ಲಿ.

ತೆಲುಗಕ್ಷರ ಮತ್ತು ಭಾಷೆ

1. ಪ್ರನಿರಲ ನಾಗಯ ಚೆನಪನಿಕಿ ನಿತ್ಯ
2. ಮುಲು ಪದಿವೇಲು ವಂದನಲು

Note.

This, like the previous number, records the salutation of a devotee named Pranirala Nâgaya to the god Chennappa (Chennakêśava) in the Kêśava temple at Bêlûr.

6.

In the same temple on the 2nd set of steps leading from the east to the main temple from the platform.

Modern Kannaḍa characters and language.

ಅದೇ ದೇವಸ್ಥಾನದಲ್ಲಿ ಕೇಶವ ದೇವರ ಗುಡಿಯ ಮುಂದೆ ಪೂರ್ವದಿಕ್ಕಿನ ಮೆಟ್ಟಲುಗಳ ಮೇಲೆ.

1. ಮಲ್ಲವ್ವೆರು
2. ಲಕ್ಷಂಮನವರು
3. ದೇವಾಜಿಯಮನವರು
4. ಕ್ರಿಣಾಜಂಮನವರು
5. ಕಾಂತಮಣಿಯವರು

Note.

The names of some female devotees who visited the temple of Kêśava are inscribed here. They are: Mallavvêru, Lakshammanavaru, Dêvâjiyamanavaru, Kriṇâjammanavaru, Kântâmaṇiyavaru. The figures of these ladies are incised roughly above the names. It is probable that the last four names are of those connected with the royal family of Mysore.

7.

In the same Kêśava temple at Bêlûr, on a stone slab in the ceiling of the nava-raṅga hall in the Bhâshyakâra shrine.

Kannaḍa language and characters.

ಅದೇ ದೇವಸ್ಥಾನದ ಭಾಷ್ಯಕಾರ್ರ ಸನ್ನಿಧಿಯ ನವರಂಗದ ಬಾಗಿಲಿನ ಒಳ ಅಂಕಣದ ಮೇಲ್ಭಾಗದಲ್ಲಿ
ಹಾಸಿರುವ ಕಲ್ಲಿನ ಒಳಭಾಗದಲ್ಲಿ.

ಕನ್ನಡಕ್ಷರ ಮತ್ತು ಭಾಷೆ.

1. ಭುಜಬಲವೀ [ರ] . . .
2. ನಾರಸಿಂಹದೇವನ ಕಾಮಯಮಹಾ
3. ಜ್ಜನಿ (?) [ದೇ]ವ ಲೋಕ ಪ್ರಾಪ್ತನಾದಂ

Note.

This records the death of one Kâmaya, a dependant of the Hoysaḷa king Narasimha.

8.

In the same Taluk and hobli of Bêlûr, on a boulder to the east of the village Yelahanka.

Nandi Nâgari characters.

Transliteration.

1. śrî Viśvanâtha-dî-
2. kshitaiyyanavari-
3. ge Daṃṇâyaka Siṃga-
4. ma Gumaṃṇṇaṃgalu kere-
5. ya kaṭṭisidada koḍagiyâgi yâ-
6. va terugaḍeyaṃ yillade sarva-
7. mânyavâgi bîjavariya-
8. li koṭṭaru

Note.

This records the gift as *sarvamânya* (free from taxes) *koḍagi* (grant of land) of some field to Viśvanâtha-dîkshitaiya by Daṇṇâyaka Singama and Gummaṇṇa for having built some tank.

9.

KADUR DISTRICT.

KOPPA TALUK.

First copper plate grant of Chennavîra-Voḍeyar, chief of Dânivâsa, dated S' 1506 in the Jaina basti in Yeḍehaḷḷi: now in the possession of Joyis Venkaṭa-krishṇaiya at Tarîkere in the Tarîkere Taluk. Engraved on the back side of E. C. VI Koppa Taluk No. 24.

Kannaḍa language and characters.

ಕಡೂರು ಡಿಸ್ಟ್ರಿಕ್ಟಿನ ಶಾಸನಗಳು.

ಕೊಪ್ಪದ ತಾಲ್ಲೂಕು ಯಡೆಹಳ್ಳಿಯ ನರಸಿಂಹರಾಜಪುರದ ಜಿನಬಸ್ತಿಯ ತಾಮ್ರಶಾಸನ. ಈ ಶಾಸನವು ಹಿಂದೆ ಕೊಪ್ಪ ತಾಲ್ಲೋಕ್ 24ನೆಯ ನಂಬರಾಗಿ ಮುದ್ರಿತವಾಗಿರುವ ಶಾಸನದ ಹಿಂಭಾಗದಲ್ಲಿ ಬರೆದಿದೆ.

ಈಗ ಈ ತಾಮ್ರಶಾಸನವು ತರೀಕೆರೆಯಲ್ಲಿರುವ ಜೋಯಿಸ ಟಿ. ಸಿ. ವೆಂಕಟಕೃಷ್ಣಪ್ಪಯ್ಯ ಮತ್ತು ಬಿ. ದೇವರಭಟ್ಟರವಶದಲ್ಲಿದೆ.

1. ಸುಭಮಸ್ತು । ನಮ ಸುಂಗ ಶಿರಸ್ತುಂಬಿ ಚಂದ್ರಚಾಮರ [ಚಾರ]ವೆ
2. ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭಮೂ [ಲ]ಸ್ತಂಬಯಶಾಂಬವೆ ॥ ಸ್ವಸ್ತಿಶ್ರೀ
3. ವಿಜಯಾದ್ಭುದಯ ಶಾಶಿವಾಹಶಕ್ಕವರುಶ ೧೫೦೬ನೆಯ ಸಂದವರ್ತಮಾನ ।
4. ತಾರಣಸಂ । ಆಶ್ವಿಜಶು ೧೦ ಮಿ ಆದಿವಾರದಲು ಶ್ರೀಮತು । ದಾನಿವಾ
5. ಸದ ಚೆಂನಗಾಯವಡೆರ । ಮಕ್ಕಳು ಚಿಕ್ಕವೀರಪ್ಪವಾಡೆರು ಮಕ್ಕಳು ಚೆಂನವಿ
6. ರವಾಡೆರು ಗೆರಸೊಪ್ಪೆ ಸಮಂತ್ತ ಬದದೇವರ ಸಿಶ್ಯರು । ಗುಣಬದ್ರದೇವರು । ಸಿಶ್ಯ
7. ರು । ವಿರಸೆನದೇವರಿಗೆ । ಕೊಟಭೂಮಿಕ್ರಯಪತ್ರದ ಕ್ರಮವೆಂತೆಂದರೆ । ಭಾಳೆಪಾ[ಲ]
8. ಬಂದಪ್ಪನಮಗಲಿಂಗಂಣನು । ನಷ್ಟಸಂತನ ವಾಹೋದಸಂಮಂದ । ಆತನ ಭೂ
9. ಮಿಾನಾಗಲಪುರದ ಗ್ರಾಮದವಳಗೆ ತೆಂಗಿನ ಹಿ [ತ] ಲಗದ್ದೆ ಖರ್ಜ ಕಂಡುಗವಂಥ

10. ತ್ತು ಬೀಜವರಿ। ಆ ಭೂಮಿ ನಂಮ ಆರಮನಿಗೆ ಹರವರಿಯಾಗಿ ಬಂದ
11. ಸಂಮಂದ। ಯೀ ವೀರಸೇನದೇವರಿಗೆ ಕ್ರೈಯಾವಾಗಿ ಕೊಟ್ಠೆವಾಗಿ। ಆ ಭೂಮಿ
12. ಗೆ ಸಲುವ ಕ್ರಯದ್ರವ್ಯ। ಲಕ್ಷಣ ಲಕ್ಷಿತ ತತ್ಕಾಲೋಚಿತ। ಮಧ್ಯಸ್ತ ಪರಿಕಲ್ಪಿತ ಉ
13. ಭಯವಾದಿ ಸಂಪ್ರತ್ತಿಪಂನ ಕಾಲ ಪರಿವರ್ತ್ತನಕ್ಕೆ ಸಲುವ ಪಿಯ ಸಾಹೆ ನಿಜಗ
14. ಟ್ಠಿ ವರಹಗ ೩೨ ಅಕ್ಷರದಲು ಮೂವತ್ತು ಯೆರಡು ವರಹನು। ತರವಿಸ ಉಳಿ
15. ಯದೆ। ಸಲೆಸಾಕಲ್ಯವಾಗಿ ಸಲ್ಲಿಸಿಕೊಂಡೆವಾಗಿ। ಆ ಭೂಮಿಗೆ ಸಲುವ ಚತ್ತು
16. ಸೀಮೆಯವಿವರ। ಮೂಡಲು। ಈಗದ್ದೆಯ ನೀರಎರ್ರಕಲ ಆಗಳಿಂದಂಪಡುಲು।
17. ತ್ತೆಂಕ್ಕಲು ಕೆರೆ ಏರಿಯಿಂದಂ ಬಡಗಲು। ಪಡುವಲು ಗುರುವಪ್ಪಹೆಬರುವನ ತೋ
18. ಟದಿಂದಂ ಮೂಡಲು ಬಡಗಲು ಹಾನಂಬಿಯಿಂದ ತ್ತೆಂಕಲು। ಯಿಂತ್ತಿ ಚತ್ತುಸಿ
19. ಮೆ ವಳಗುಳ್ಳ। ನಿಧಿ। ನಿಕ್ಷೇಪಜಲ। ಪಾಸಣ। ಅಕ್ಷಿಣಿ। ಆಗಮಿ। ಸಿದ್ಧ ಶಾಂ
20. ಧ್ಯಂಗಳೆಂಬ। ಅಷ್ಟಾಭೋಗ ತೇಜಸಾಂಮ್ಯವಂನು ನೀಉ ನಿಂಮ ಶಿಶ್ಯರು ಪಾ
21. ರಂ ಪರಿಯವಾಗಿ ಸುಖದಿಂ ಬೋಗಿಸಿ ಬಹಿರಿ ಯಿಂದಂ ಬರಸಿಕೊಟ ಕ್ರಯಶಾ
22. ಶನಪಟೆ ಯಿದಕ್ಕೆ ಅಬಿಲಾಸೆ ಬಿಟವರು ದೇವಲೋಕ ಮರ್ತ್ಯಲೋಕಕ್ಕೆ ವಿರ
23. ಹಿತರೂ। ಶ್ರೀಹತ್ಯ। ಗೋಹತ್ಯಕ್ಕೆ ಬಜಿನರಹರೂ ॥ ವಿರಪವ
24. ಡೆರು ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Transliteration.

1. subham astu namas [t] unga-siras-tumbi-chandra-châmara-[châra] ve
2. trailôkya-nagarâ-rambha-mû [la] stambaya Sâmbave ॥ svasti srî
3. vijayâdbhudaya Śâśivâha-sakka varusa 1506 neya sanda vartamâna ।
4. Târaṇa sam । Âsvijâ śu 10 mi Âdivâradalu srîmatu । Dânivâ-
5. sada Chennarâya-vaḍera । makkaḷu Chikka Vîrappa Vâḍeru makkaḷu Chennavi-
6. ra Vâḍeru Gerasoppe Samaṃtta bad[r]a- dêvara sisyaru Guṇabadra-dêvaru siśya-
7. ru । Virasêna-dêvarige । koṭa bhûmi kraya-patrada krama-ventendare Bhâḷepâ [la]
8. Bandappana maga Lingaṇṇanu । nashṭa-santana vâ [gi] hôda saṃmaṃda । âtana bhû-
9. mî Nâgalapurada grâmada vaḷage tengina-hitala-gadde kha 9 kaṇḍuga vaṃbha-
10. ttu bîjavari । â bhûmi naṃma âramanige haravariyâgi banda
11. saṃmaṃda । yî Vîrasêna-dêvarige kreyâvâgi koṭṭhevâgi । â bhûmi-
12. ge saluva kraya dravya । lakshaṇa-lakshita tatkâlôchita । madhyasta-parikalpita u-
13. bhaya-vâdi-saṃprattipanna kâla-parivarttana-kke saluva piyasâhe-nija-ga-
14. ṭṭhi varaha ga 32 aksharadalu mûvattu yeraḍu varahanu । taravisa uḷi-
15. yade । sale-sâkalyavâgi sallisi-koṇḍevâgi । â bhûmige saluva chattu-
16. sîmeya vivara । mûḍalu । î gaddeya nîra-erra-kala âgaḷindaṃ paḍulu.
17. ttenkkalu kere-êriyindaṃ ba [ḍa] galu । paḍuvalu Guruvappa Hebaruvana tô-

18. ṭadindaṃ mûḍalu | baḍagalu Hânaṃbiyinda ttenkalu | yintti chattu-si-
19. me-vaḷaguḷḷa | nidhi | nikshêpa jala | pâsaṇa akshîṇi | âgami | siddha
    sâṃ-
20. dhyaṃgaḷeṃba | âshṭḥâ-bhôga têja-sâṃmya-vaṃnnu nîü niṃma śiṡyaru pâ-
21. raṃpariyavâgi sukhadiṃ bogisi bahiri yandaṃ barasi koṭa kraya śâ-
22. śana paṭe yidakke abilâse biṭavaru dêvalôka martyalôkakke vira-
23. hitarû | śrîhatya | gôhatyakke bajinaraharû || Virapa-va-
24. ḍeru śrî śrî śrî śrî śrî śrî śrî.

Note.

A reference to this and seven other copper plate grants received from Lakshmîsêna-bhaṭṭâraka-paṭṭâchârya of the Jaina maṭha at Singanagadde, Narasimharâjapur registering gifts to the maṭha from Chennarâja Voḍeyar and Chennavîrappa Voḍeyar of Dânivâsa has been made on p. 18, Mysore Archæological Report for 1919. No details, however, have been given there of the grants. Of these, four have been already published in Epigraphia Carnatica Vol. VI Kadur District inscriptions, Koppa Taluk Nos. 21-24. Of those that are unpublished therein one is a very short and incomplete record containing three lines only having merely the usual invocatory verse addressed to Śambu and the letters "svasti śrî jayâbhyudaya Śâlivâhana-śaka-varusha." The remaining three grants are published in this report.

These eight grants are engraved on four different copper plates, each face of the plate containing a separate grant. All the four plates seem to have been attached to a single brass ring which had a boar seal. On the front side of the 1st plate the inscription Koppa Taluk No. 21 has been engraved and on its back the incomplete inscription previously referred to. On the front side of tha 2nd plate Koppa Taluk No. 22 is engraved and on its back is Koppa Taluk No. 23. The third plate has on one side Koppa Taluk 24 and on its back No. 9 of the present Report. The fourth plate has on its front and back Nos. 10 and 11 of the present Report.

As regards the object of the grants all the seven records except Koppa Taluk 21 refer to sales of land to the Jaina guru Vîrasêna, disciple of Guṇabhadra, who was a disciple of Samantabhadra of the village Gêrasoppa (noted for the falls of the Śarâvati river nearby). The donor or the seller was Chennavîrappavoḍeyar, son of Chikavîrappa-Voḍeyar, who was the son of Chennarâya-Vodeyar, chief of Dânivâsa (a village in Narasimharâjapura Sub-Taluk, Kadur District). Of these however, two *i.e.*, Koppa 22 and 23 are dated in Ś 1407 and 1405 and the rest are dated in Ś 1506, 1507 and 1509 with the exception of Koppa 21. But the same donor and donee could not have lived for more than 100 years. Further Koppa Taluk 21, referred to above, registers a grant by Chennarâya-Voḍeyar to the guru Samantabhadra of

Gêrasoppa in Ś 1355. Now if the donee of the other grants here is the grandson or disciple's disciple of Samantabhadra of the above grant, the difference of more than 150 years in Koppa 24 etc., cannot be accounted for easily in two generations.

We shall now study the dates of these grants in greater detail. The date of Koppa 24 is S′ 1506 Târaṇa sam. Phâl. śu 13 Gu which corresponds to Thursday 4th March 1585 A. D. On its back is printed No. 10 of the present report the date of which is S′ 1506 Âśv. śu 10. Â which corresponds to Sunday 4th October 1584 A. D. Nos. 10 and 11 of the present Report have the dates S′ 1507 Pârthiva sam. Chai. ba. 7 Â and S′ 1509 Sarvajit sam. Vaiś. śu 5 Â which correspond to Sunday 11th April 1585 A. D. and Sunday 2nd April 1587 A. D. The details of the dates of these four records on two copper plates are perfectly regular. Taking the other three grants engraved on the remaining two plates we find their dates to be irregular. Thus Koppa 21 has the date S′ 1355 Śukla sam. Chai. śú. 2 Gu. S′ 1355 is however Pramâdin and the nearest year Śukla corresponds to S′ 1371. Koppa 22 has the date S′ 1407 Prajôtpatti sam. Chai. ba. 7 Â. But S′ 1407 is Viśvâvasu and the nearest Prajôtpatti is S′ 1433. Further Chai. ba. 7 of S′ 1433 is Friday and not Sunday. Similarly the date S′ 1405 of Koppa 23 is Śôbhana and the nearest Śukla is S′ 1431. In this year (S′ 1431) Phâl. śu. 2 is Sunday and not Saturday as stated in the grant. It is hence probable that the three records (Koppa 21, 22 and 23) engraved on two copper plates are either spurious or their dating is hopelessly wrong and the later dates S′ 1505 etc., contained in Koppa 24 etc., are more trustworthy. This inference is strengthened by a stone inscription in Bâḷehaḷḷi village in the same Koppa Taluk (E. C. VI Koppa 5) of S′ 1491 Śukla (1569 A. D.) containing a grant by Chenna Vîraṇṇa Nayaka of Dânivasa, who calls himself a descendant of Chennarâya Voḍeyar. Evidently Chenna Vîraṇṇa Nâyaka of this inscription is the same as Chenna Vîra Voḍeyar of Koppa 24.

The contents of the present record are as follows :—

The chief of Dânivâsa named Chennavîra Voḍeyar, son of Chikka Vîrappa Voḍeyar, who was the son of Chennarâya Voḍeyar, sold a plot of wet land named Tengina-hittala-gadde of the sowing capacity of nine khaṇḍugas, situated in the village Nâgalâpura to Vîrasêna-dêvar, disciple of Guṇabhadra-dêvar who was a disciple of Samanta-bhadra-dêvar of Gêrasoppa village for a sum of 32 varahas. This land is stated to have formerly belonged to one Liṅgaṇṇa, son of Bhâḷepâ [la] Bandappa who died without issue and hence the estate became escheat to the state. The boundaries of the land are next given and then follow imprecations against those who might violate the grant. The signature Vîrapa Voḍeyar is given at the end of the grant.

The words "kraya-dravya-lakshaṇa-lakshita. . . . . Piya-sâhe nija-gaṭṭi-varaha" in lines 12–13 denote the nature of the sale transaction and the coins in which the sale money was paid. The exact significance of the term piyasâhi-nija-gaṭṭi 'varaha' is not clear. This word is also used in the succeeding numbers.

The village Nâgalâpura referred to in this record is a village in Koppa Taluk (Narasimharâjapura Sub-Taluk) situated about 4 miles to the south-west of Dânivâsa.

10

On a second copper plate from the same basti: Front side.

Size 9″ × 7″.

Kannaḍa language and characters.

ಅದೇ ಜಿನ ಬಸ್ತಿಯ ಎರಡನೆಯ ತಾಮ್ರದ ಹಲಗೆಯ ಮುಂಭಾಗದಲ್ಲಿ ಬರೆದಿರುವ ಶಾಸನ.

1. ಸುಭಮಸ್ತು । ನಮಸ್ತುಂಗಶಿರಸ್ತುಂಬಿಚಂದ್ರಚಾಮರ ಚಾ
2. ರವೆತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭಾಮೂಲಸ್ತಂಬಯ ಶಾಂಬವೆ ಸ್ವ
3. ಸ್ತಿ ಶ್ರೀ ಜಯಾದ್ಭುದಯ ಶಾಲಿವಾಹನಶಕ ವರುಷ ೧೫೦೭
4. ಸಂದವರ್ತ್ತಮಾನ ಪಾರ್ಥ್ಥಿವ ಸಂವತ್ಸರದ ಚಯಿತ್ರಬ ೭ ಮಿ ಆದಿ
5. ವಾರದಲೂ ಶ್ರೀಮತ್ತು । ದಾನಿವಾಸದ ಚೆಂನರಾಯ ವೊಡೆಯರ ಮ
6. ಕ್ಕಳು । ಚಿಕ್ಕವೀರಪ್ಪ ವೊಡೆಯರಮಕ್ಕಳು ಚೆಂನವೀರಪೊಡೆಯರೂ । ಗೆರಸೊ ।
7. ಪ್ಪೆ ಸಮಂತ್ತ ಬದ್ರದೇವರಸಿಶ್ಯರು । ಗುಣಬದ್ರದೇವರಸಿಶ್ಯ
8. ವೀರಸೇನದೇವರಿಗೆ । ಕೊಟಭೂಮಿಕ್ರಯ ಪತ್ರದ ಕ್ರಮವೆಂತ್ತೆಂ
9. ದರೆ । ಬಾಳೆಪಾಲ ತಂಮಯನಮಗ ನರಸಪ್ಪನು ನಷ್ಠಸಂ
10. ತಾನವಾಗಿ ಹೋದಸಂಮಂದ ಆತನ ಭೂಮಿ ಯೀಚಲದಾಳಗ್ರಾಮದಲಿ ।
11. ಎಂಟು ಖಂಡುಗ ಬಿಜವರಿಭೂಮಿ ನಂಮ । ಅರಮನಿಗೆ । ಹರವರಿಯುಗಿ
12. ಬಂದ ಸಂಮಂದ ಆ ಭೂಮಿ ನೂದಾನಿವಾಸದ ಚೆಂನರಾಯ ವೊಡೆಯ
13. ರ ಮಕ್ಕಳು । ಚಿಕ್ಕವೀರವೊಡೆಯರಮಕ್ಕಳು । ಚೆಂನವೀರವೊಡೆಯರು ॥
14. ಗೇರಸೊಪ್ಪೆಯ ಸಮಂತಬದ್ರದೇವರ ಶಿಶ್ಯರೂ ಗುಣಬದ್ರದೇವರ ಶಿಶ್ಯರು
15. ವಿರಶನದವರಿಗೆ । ಕ್ರೈಯುವಾಗಿ ಕೊಟೆವಾಗಿ । ಆ ಭೂಮಿಗೆ ಸಲುವ ಕ್ರ
16. ಯದ್ರವ್ಯ । ಲಕ್ಷಣಲಕ್ಷಿತತ್ಕಾಲೋಚಿತ ಮಧ್ಯಸ್ತಪರಿಕಲ್ಪಿತ । ಉಭೆ
17. ಯುವಾದಿ ಸಂಪ್ರತ್ತಿಪಂನ ಕಾಲ ಪರಿವರ್ತ್ತನಕ್ಕೆ ಸಲುವ । ಪ್ರಿಯ
18. ಸ್ರಾಹೆ । ನಿಜಗಟಿವರಹ ಗದ್ಯಾಣ ಗ ೩೦ ಅಕ್ಷರದಲು ಮು
19. ವತ್ತು ವರಹಂನು ತಾರವಿಸ ಉಳಿಯದೆ ಸಲ್ಲಿಸಿಕೊಂಡೆವಾಗಿ । ಆ ಎಂಟ್ಟು
20. ಖಂಡುಗ ಭೂಮಿಗೆ ಸಲುವ ಚೆತುಸೀಮೆಯ ವಿವರ । ಮೂಡಲು ನಂದಿಗಾವ
21. ತ್ತಿಂಮರಸ್ಯೈಯನಗದೆ ಯಿಂದಲೂ ಪಡುವಲು । ಪಡುವಲು ನರಸೊಪುರದ
22. ಂಹಳದಿಂವಲು ? । ಮೂಡಲೂ । ಬಡಗಲೂದರೆಯಿಂದಲೂ ತ್ತೆಂಕಲೂ । ತ್ತೆಂ
23. ಕಲು ಅರಮನೆ ಗದೆಯಿಂದಲು ಬಡಗಲೂ । ಯಿಂತ್ತಿ ಚತು ಸೀಮೆಯೊಳಗು
24. ಳ ನಿಧಿ ನಿಕ್ಷೇಪ ಜಲಪಾಶಾಣ ಅಕ್ಷೀಣಿ ಆಗಮಿಸಿಧ ಸಾಧ್ಯಂಗಳೆಂಬ
25. ಅಷ್ಠಭೋಗತ್ತೆಜ ಸಾಮ್ಯವಂನು ಆಗುಮಾಡಿಕೊಂಡು ನಿಉ ನಿಂಮ ಶಿಶ್ಯ
26. ರು ಫಾರಂಪರೆಯಾಗಿ ಆ ಚಂದ್ರಾರ್ಕ್ಕಸ್ತಾಯಿಯಾಗಿ ಸುಖದಿಂಭೋಗಿಸಿ
27. ಬಹಿರಿಯೆಂದು ಬರಸಿಕೊಟ ಕ್ರಯಸ್ಯಾಸನಪಟೆ ಯಿದಕ್ಕೆ ಅಭಿಲಾ

28. ಸೆ ಬಟವರು ದೇವಲೋಕ ಮರ್ತ್ತಲೋಕಕ್ಕೆ ವಿರಹಿತರು । ಶ್ರೀಹತ್ಯ
29. ಗೋಹತ್ಯಕ್ಕೆ ಬಜನರಹರು । ಚೆಂನವೀರವಡೆರು ಶ್ರೀ
30. ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Transliteration.

1. subham astu | namas tunga-śiras-tuṃbi-chandra-châmara-châ-
2. rave trailôkya-nagarâ-raṃbhâ-mûla-staṃbaya Śâṃbave sva-
3. sti śrî jayâdbhudaya Śâlivâhana-śaka varusha 1507
4. sanda varttamâna Pârththiva-saṃvatsarada Chayitra ba 7 mi Âdi-
5. vâradalû śrîmattu | Dânivâsada Cheṃnarâyavoḍeyara ma-
6. kkaḷu | Chikkavîrappa-voḍeyara makkaḷu Cheṃnavîrapoḍeyarû | Gêraso-
7. ppe Samaṃtta-badra-dêvara siśyaru | Guṇabadra-dêvara siśya
8. Vîrasêna-dêvarige | koṭa bhûmi kraya-patrada kramaveṃtten-
9. dare | Bâḷepâla Taṃmayana maga Narasappanu nashṭha-san-
10. tânavâgi hôda saṃmaṃda âtana bhûmi Yîchaladâḷa grâmadali |
11. eṇṭu khaṇḍuga bijavari bhûmi namma aramanige haravariyagi
12. banda saṃmaṃda â bhûminû Dânivâsada Cheṃnarâya-voḍeya-
13. ra makkaḷu | Chikkavîra-voḍeyara makkaḷu Cheṃnavîra-voḍeyaru ‖
14. Gêrasoppeya Samantabadra-dêvara śiśyarû Guṇabadra-dêvara śiśyaru
15. Viraśanadavarige | kreyavâgi koṭevâgi | â-bhûmige | saluva | kra-
16. ya dravya | lakshaṇa-lakshita tat-kâlôchita madhyasta-parikalpita-ubhe-
17. yavâdi-saṃprattipanna kâla-parivarttankke saluva priya-
18. srâhe | nijagaṭi varaha gadyâṇa ga 30 aksharadalu mu-
19. vattu varahaṃnu târavisa uḷiyade sallisi koṇḍevâgi | â eṇṭu
20. khaṇḍuga bhûmige saluva chatu-sîmeya vivara mûḍalu Nandigâva |
21. Ttiṃmarasaiyana gadeyindalû paḍuvalu | paḍuvalu Narasopurada-
22. ṃ haḷadiṃ valu ? | mûḍalû | baḍagalû dareyin-dalu | tteṃkalû | tten
23. kalu Aramane-gadeyindalu baḍagalû | yiṃtti chatu-sîmeyoḷagu-
24. ḷa nidhi nikshêpa jala pâśâṇa akshîṇi âgami sidha sâdhyaṃgaḷemba
25. ashṭa-bôga tteja-sâmyavaṃnu âgumâḍi-koṇḍu nivu niṃma śiśya-
26. ru pâraṃpareyâgi âchandrârkka-stâyi-yâgi sukhadiṃ bhôgisi
27. bahiri yendu barasi koṭa kraya-syâsana-paṭe yidakke abhilâ-
28. se-baṭavaru dêvalôka marttalôkakke virahitaru | śrî-hatya
29. gô-hatyakke bajanaraharu Cheṃnavîravoḍeru śrî
30. śrî śrî śrî

Note.

This, like the previous number, was also issued by Chenna-Vîrappa Voḍeyar, son of Chikka Vîrappa Voḍeyar, who was the son of Chennarâya Voḍeyar, chief of Dânivâsa in favour of the Jaina priest Vîrasênadêvar, disciple of Guṇabhadradêvar, who was the disciple of Samantabhadradêvar of Gêrasoppa. The names of the donor and donee are given in lines 5 and 15 and at the end of the grant is the signature Chenna-Vîra-Voḍeru. The sale by the donor to the donee for 30 varahas of a plot of wet land of the sowing capacity of eight khaṇḍugas in the village Îchala-dâḷa which had originally belonged to Narasappa, son of Tammaya of Bâḷepâlu village and which had now become the property of the state owing to the failure of the descendants of the last owner is recorded in this grant. The usual imprecation occurs at the end of the grant. The date of the present record is Ś 1507 Pârthiva sam. Chai. ba 7 Â which corresponds to Sunday, 11th April, 1585 A.D.

Among the boundaries of the land granted in the village Îchaladâḷa are the villages Nandigâva and Narasopura (lines 20 and 21). Of these Nandigâva is the same as the village Nandigâma, about 4 miles to the south-east of Dânivâsa, the head-quarters of the donor.

11

An inscription engraved on the back of the same copper plate.

Kannaḍa language and characters.

ಅದೇ ತಗಡಿನ ಹಿಂಭಾಗ.

1. ಸುಭಮಸ್ತು ನಮಸ್ತುಂಗ ಶಿರಸ್ತುಂಭಿ ಚಂದ್ರಚಾಮರ
2. ಚಾರವೆ ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭಾಮೂ[ಲ]ಸ್ತಂಭಾಯಶಾಂಬವೆ ।
3. ಸ್ವಸ್ತಿಶ್ರೀ ಜಯಾದ್ಭುದಯ ಶಾಲಿವಾಹನ ಶಕವರುಷ ೧೫೦೯
4. ನೆಯ ಸಂದ ವರ್ತಮಾನ । ಸರ್ವ್ವಜಿತ್ತುಸಂ । ವಯಿಶಾಕ ಶು ೫ ಮಿ
5. ಯು ಆದಿವಾರದಲು ಶ್ರೀ ಮತ್ತು । ದಾನಿವಾಸದ ಚೆಂನರ
6. ಯ ವಡೆರ ಮಕ್ಕಳು । ಚಿಕ್ಕವೀರಪ್ಪ ವಾಡೆರಮಕ್ಕಳು ಚೆಂನವಿರವಾ
7. ಡೆರು । ಗೆರಸೊಪ್ಪೆ ಸಮಂತ್ತಬಷ್ರದೇವರ ಸಿಶ್ಯರು । ಗುಣ ಬದ್ರದೇವ
8. ರ ಸಿಶ್ಯರು । ವೀರಸೇನದೇವರಿಗೆ । ಕೊಟ ಭೂಮಿಕ್ರಯಪತ್ರದ ಕ್ರಮ
9. ವೆಂತ್ತೆಂದರೆ ನಾಲಪುರದ ಗ್ರಾಮದೊಳಗೆ । ಸಂಕಂಣನಮಗ ಮಲ
10. ಯನ ಡೊಂಕ್ಕಿನ ಕೊಡ್ಡಿಗೆ ಬೀಜವರಿ ಖ ೧೦ ಹತ್ತು ಖಂಡುಗದ ಭೂಮಿ
11. ಯು । ಸಲವಿಟು ನಂಮ ಆರಮನಿಗೆ ಹರವರಿಯಾಗಿ ಭಂದ ಸಂ
12. ಮಂದ । ಯೀವೀರಸೇನದೇವರಿಗೆ ಕ್ರೈಯಕ್ಕೆ ಕೊಟೆವಾಗಿ । ಆ ಭೂಮಿಗೆ ಸಲು
13. ವ ಕ್ರಯದ್ರವ್ಯ । ಲಕ್ಷಣಲಕ್ಷಿತ । ತತ್ಕಾಲೋಚಿತ ಮಧ್ಯಸ್ತ ಪರಿಕಲ್ಪಿತ
14. ಉಭಯವಾದಿ ಸಂಪತ್ತಿಪಂನ ಕಾಲಪರಿವರ್ತ್ಥನಕ್ಕೆ ಸಲುವ ಪ್ರಿಯ ಸ್ವಾ
15. ಹೆ । ನಿಜಗಟಿವರಹಗಳಂ ಅಕ್ಷರದಲು ನಾಲ್ವತ್ತು ವರಹನು । ತರ
16. ವಿಸ ಉಳಿಯದೆ ಸಾಕಲ್ಯವಾಗಿ । ಸಲಿಸಿಕೊಂಡೆವಾಗಿ ಆ ಭೂಮಿಗೆ ಸಲು
17. ವ ಚತುಸಿಮೆಯ ವಿವರ । ಮೂಡಲು ಯಿಗದ್ದೆಯ ನೀರೆಜಕಲಗಳಿಂ
18. ಪಡುವಲು । ಬಡಗಲುಕೆರೆಯೇರಿಯಿಂದಂತೆಂಕಲು । ತ್ತೆಂಕಲೂ ನಂ
19. ಮ ಗದ್ದೆಯಿಂದಂ ಬಡಗಲು । ಯಿಂತ್ತಿ ಚತುರಸೀಮೆಯೊಳಗುಳ ನಿ
20. ಧಿ ನಿಕ್ಷೇಪ ಜಲಷಾಸಣ । ಅಕ್ಷೀಣಿ ಆಗಮಿಸಿಧಸಾಂಧ್ಯಂಗ
21. ಳೆಂಬ ಅಷ್ಟಭೋಗ ತೆಜಸಾಂಮ್ಯವಂನು ನೀಉ ನಿಂಮ ಶಿ

22. ಶ್ಯರು ಪ್ಯಾರಂಪರಿಯವಾಗಿ ಸುಖದಿಂ ಬೋಗಿಸಿ ಬಹಿರಿ
23. ಯೆಂದು ಬರಸಿ ಕೊಟಕ್ರಯಶಾಶನಪಟೆ। ಯಿದಕ್ಕೆ ಅಬಿಲಾ [ಷೆ] ಬಟವರುದೇ
24. ವ ಲೋಕ ಮರ್ತ್ಯಲೋಕಕ್ಕೆ ವಿರಹಿತರು ಶ್ರೀಹತ್ಯ ಗೋಹತ್ಯಕ್ಕೆ ಬಜನರಹ
25. ರು। ಚೆಂನವೀರವಡೆರು ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Transliteration.

1. subham astu । namas tunga-śiras-tumbhi-chandra-châmara-
2. chârave trailôkya-nagarârambhâ mû [la]-stambhâya Śâmbave ।
3. svasti śrî jayâdbhudaya Śâlivâhana śaka varusha 1509
4. neya sanda vartamâna । Sarvvajittu saṃ । Vayiśâka śu 5 mi
5. yu Âdivâradalu śrîmattu । Dânivasada Cheṃnara-
6. ya-vaḍera makaḷu । Chikkavîrappa Vâḍera makkaḷu Cheṃnaviravâ-
7. ḍeru । Gerasoppe Samaṃttabadra-dêvara siśyaru । Guṇabadra-dêva-
8. ra siśyaru । Vîrasenadêvarige । koṭa bhûmi kraya-patrada krama-
9. veṃttendare Nâlapurada grâmadoḷage Sankaṇṇana maga Mala-
10. yana ḍoṃkkina koḍḍige bijavari kha 10 hattu khaṃḍugada bhûmi-
11. yu । salaviṭu naṃma âramanige haravari-yâgi bhaṃda saṃ-
12. manda । yî Vîrasêna-dêvarige kreyakke koṭevâgi । â bhûmige salu-
13. va kraya dravya । lakshaṇa-lakshita । tat-kâlôchita-madhyasta-parikalpita
14. ubhayavâdi-saṃpattipanna kâla-pari-vartthanakke saluva priya-srâ-
15. he । nija-gaṭi varaha ga 40 aksharadalu nâlvattu varahanu । tara
16. visa uḷiyade sâkalyavâgi । salisi koṇḍe-vâgi â bhûmige salu-
17. va chatusimeya vivara । muḍalu yi-gaddeya nîṟerakalagaḷiṃ-
18. da paḍuvalu । baḍagalu kere-yêriyindaṃ tenkalu । ttenkalû naṃ-
19. ma gaddeyindam baḍagalu । yintti chatura-sîmeyoḷaguḷa ni-
20. dhi nikshêpa jala pâsaṇa akshîṇi âgami sidha sâṃdhyaṃ-ga-
21. ḷeṃba âshṭha bhôga têja-sâṃmyavaṃnu niu niṃma śi-
22. śyaru pâraṃpariyavâgi sukhadiṃ bôgisi bahiri
23. yendu barasi koṭa kraya-śâśana-paṭe । yidakke abilâ [she] baṭavaru dê-
24. va-lôka martya-lôkakke virahitaru śrîhatya gôhatyakke bajanaraha-
25. ru । Chenna Vîravaḍeru śrî śrî śrî śrî śrî

Note.

This record is engraved on the back of the previous number and likewise also records a grant made by Chenna-vîra-voḍeyar, son of Chikka Vîrappa Voḍeyar, son of Chennarâya Voḍeyar of Dânivâsa to the Jaina guru Vîrasênadêvar, disciple of Guṇabhadra-dêvar who was the disciple of Samantabhadra-dêvar of Gêrasoppa. It is dated S′ 1509 Sarvajit sam. Vaiś. śu 5 Â which is equivalent to Sunday, 2nd April, 1587 A. D. (taking Adhika-Vaiśâkha as the month meant) and records the sale for 40 varahas of a plot of land of the sowing capacity of 10 khaṇḍugas situated in the village Nâlapura by the above chief to the above guru. The boundaries of the village and the usual imprecation are next given and the record ends with the signature of Chenna Vîra Vaḍeru in line 25.

12

MYSORE DISTRICT

CHAMARAJNAGAR TALUK.

In the town of Châmarâjanagar in the hobli of Châmarâjanagar, on the pedestal of a Jaina image lying in the compound of the Pârśvanâtha basti.

Size 2′-6′ × 1′-0″.

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಚಾಮರಾಜನಗರದ ಬಸ್ತಿಗುಡಿಯ ಪ್ರಾಕಾರದಲ್ಲಿ ಬಿದ್ದಿರುವ ವಿಗ್ರಹದ ಕೆಳಗೆ ಬರೆದಿರುವುದು.

1. ಶ್ರೀ ಮೂಲದ ಸಂಗದಕಾ
2. ಣಾರ್ಗ್ಗಣದ ಅನ
3. ನ್ತ ಕೀರ್ತ್ತಿ ದೇವರಗುಡ್ಡ
4. ಬೊಪ್ಪ ಯ ಸನ್ಯ
5. ಸನ ವಿಧಿ ಇಂ
6. . . . . . ರ್ಗ್ಗಸ್ತ

Transliteration.

1. Śrî Mûlada-sangada Kâ-
2. ṇûrggaṇada Ana-
3. ntakîrtti-dêvara guḍḍa
4. Boppaya sanya-
5. sanavidhiyiṃ-
6. . . . . . [sva] rggasta-

Note.

This records the death by *sanyasana* of a Jaina named Boppaya, disciple of Anantakîrti belonging to the Mûla-sangha and Kâṇûr-gaṇa. No date is given. The characters seem to be of the 14th century.

13

In the village Masagâpur in the same hobli of Châmarâjanagar, on a beam of the sluice of the tank.

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಮಸಗಾಪುರದ ಏರಿಯ ತೂಬಿನ ಮೇಲೆ.

1. ಸ್ವಸ್ತಿಶ್ರಿ ವಿಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನ ಶಕ ೧೬೩೯ನೆಯ ವಿಕಾರಿ
2. ನಾಮ . . . .
3. ಧರ್ಮ . . . . . . ದಾಯ

Note.

This inscription is full of lacunae. It seems to record the construction of the sluice in the year Vikâri S′ 1639. The nearest Vikâri corresponds to A.D. 1719 or S′ 1641, two years later.

14

At the village Kâḍahaḷḷi in the same hobli of Châmarâjanagar, on the Garuḍa-gamba in front of the Basavêśvara temple.

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಕಾಡಹಳ್ಳಿ ಗ್ರಾಮದ ಬಸವೇಶ್ವರ ದೇವಸ್ಥಾನದ ಮುಂದೆ
ಗರುಡಗಂಬದ ಮೇಲೆ ಬರೆದಿರುವುದು.

1. ಶ್ರೀ ವೈದ್ಯೇಶ್ವರ ಸ್ವಾಮಿಯವರು
2. ಸ್ವಸ್ತಿಶ್ರೀ ಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನ ಶಕಾ
3. ಬ್ದ ೧೬೦೫ನೆಯ ರುಧಿರೋದ್ಗಾರಿ ಸಂದ ಶ್ರಾವ
4. ಣ ಬದ್ದ ೫ಯ ಯಿಸ್ತಳದ ಲಿಂಗಪಯ್ಯಗ
5. ಳ ವಾರಣಾಸಿ ವೈದ್ಯಪ್ಪನ ಮಕ್ಕಳು ವೈದ್ಯೆ
6. ಯ್ಯನವರ ಮಾನಸ್ತಂಭಕ್ಕೆ ಮಂಗಳಮಹಾಶ್ರೀ

Transliteration.

1. Śrî Vaidyêśvara-svâmiyavaru
2. svasti śrî jayâbhyudaya Śâlivâhana-śakâ-
3. bda 1605 neya Rudhirôdgâri sanda Śrâva-
4. ṇa badda 5 ya yi-staḷada Lingapayyaga-
5. ḷa Vâraṇâsi Vaidyappana makkaḷu Vaidye-
6. yyanavara mânastambhakke mangaḷa mahâ śrî-

Note.

The setting up of a pillar (mâna-stambha) by Vaidyaiya, son of Vâraṇâsi Vaidyappa, who was the son (?) of Liṅgapaiya, a resident of the village Kâḍahaḷḷi, is recorded in this inscription. The date given is 5th lunar day of the dark half of Śrâvaṇa, S′ 1605 corresponding to August 2, 1683 A.D. The word used to denote such pillars set up in front of Hindu temples is Garuḍa-gamba or dîpa-stambha. The word *mâna-stambha*, however, is the name given by the Jainas to pillars set up in front of their temples. Such pillars have images carved on all the four sides. The present pillar on which the inscription is engraved has on its four faces the figures of Liṅga, Kâmadhênu, Gaṇêśa and Âñjanêya, carved in bas-relief.

15

At the village Mâdakahaḷḷi, in the same hobli of Châmarâjanagar, on a stone set up in front of the Basavêśvara temple.

Size 3′ × 1′ — 6″.

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಮಾದಕಹಳ್ಳಿ ಗ್ರಾಮದ ಬಸವೇಶ್ವರ ದೇವಸ್ಥಾನದ
ಮುಂದೆ ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3′ × 1½′

1. ಸಂವತ್ಸರದ ವಯಿಶಾ
2. ಖ ಸೂಧ ೮ ರವಾರ
3. . . . ದೆವಂಣ ಚಾರಿ
4. . . . . ರ ಕುಪ್ಪದಹಳ್ಳಿ

5. . . ಬಿ ಹಳ್ಳಿಯ
6. ವೊಡೆಯರು ಬೀಚಿಹಳ್ಳಿಯ
7. ನಾಳನಂ
8. ಬಾ . . . . ಪುತ್ತನ
9. ಪುರ . . . . [ಮಾದಕ] ಹಳ್ಳಿಯ ಗಂ
10. . . . . ಬಂ
11. ಬ್ರಾಹ್ಮರ ದಕ್ಷಿಣ
12. . . . . ನಲ
13. . . . . ಬರು

Note.

This inscription is full of lacunae. It seems to register some gift to the Brahmans of the village [Mâdaka] ? haḷḷi, a hamlet of Puttanpura by one Dêvaṇṇâchâri and certain residents of the villages Kuppadahaḷḷi and Bîchahaḷḷi. The name of the cyclic year of the grant is gone. The characters appear to be of the 17th century A.D.

16

At the same village Mâdakahaḷḷi, on a sati stone set up in front of a pond.

Kannaḍa language and characters.

ಅದೇ ಮಾದಕಹಳ್ಳಿ ಗ್ರಾಮದ ನೈರುತ್ಯಕ್ಕೆ ಕೊಳದಮುಂದೆ ನಟ್ಟಿರುವ ಸತಿಕಲ್ಲು.

1. ಜಯ ಸಂವತ್ಸರದಲು ಮಾದಗೌಣ್ಡನ ಮಗ
2. ಗುಳಿಗನ ಮದವಳಿಗೆರು ಸತಿಯಾದರು

Transliteration.

1. Jaya-saṃvatsaradalu Mâdagauṇḍana maga.
2. Guḷigana madavaḷigeru satiyâdaru.

Note.

This is a *mâstigal* recording the death as *sati* of a woman (not named in the inscription) who was the wife of Guḷiga, son of Mâdagauṇḍa in the cyclic year Jaya. The characters seem to be of the 16th century.

17

At the village Haraḷukôṭe, in the same hobli of Châmarâjanagar, an inscription on the top of the slab bearing inscription No. 98 to the south of the Janârdana temple.

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಹರಳುಕೋಟೆ ಜನಾರ್ದನಸ್ವಾಮಿ ದೇವಸ್ಥಾನದ ದಕ್ಷಿಣದ ಕಡೆ ಇರುವ ಶಾಸನದ ಮೇಲ್ಭಾಗ.

1. ಸ್ವಸ್ತಿಶ್ರೀಮತು ಇಸ್ಥಾನಮ ನೊಡೆಯಂ ಕಾಸ್ಯಪಗೋತ್ರದ ಪೂಜಾ
2. ರಿ ಶ್ರೀರಾಮ ನಂಬಿಯ
3. ರು ॥

Note.

This short epigraph is carved above the inscription dated S′ 1089 of the reign of Narasimha I, Hoysaḷa king, published as No. 98 of the Châmarâjanagar Taluk in the Epigraphia Carnatica, Vol. IV. It records that the priest Râma-nambiyar was appointed as the trustee of the temple (of Janârdana near which the inscription stone is set up).

18

At the village Râmasamudra in the same hobli of Châmarâjanagar, on a stone set up in the land of Kabbaḷḷi Kûsappa to the south-east.

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ರಾಮಸಮುದ್ರಕ್ಕೆ ಆಗ್ನೇಯದಲ್ಲಿ ಕಬ್ಬಳ್ಳಿ ಕೂಸಪ್ಪನ ಗದ್ದೆಯ ಬದುವಿನ ಮೇಲೆ.

1. ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಪ್ರಸಸ್ತಿ ಸಹಿ
2. ತು ಸಾರ್ವ್ವನಿ ಸಂವತ್ಸರದ ಚಯಿ
3. ತ್ರ ಸು ೫ಲು ಶ್ರೀಮಂಕಪ
4. ಯ ಲಿಂಗನ ಸಮಯಚಾರದ
5. ಉಡೆಯ ಕೆಬ್ಬರೂರ ಯೆಗಾಲೂರು ಜ [ಂ]
6. ಗಮ ಆರೋಗಣೆ ಯ ಮಾಡುವ
7. ಹಾಗೆ ಸುರಗಿಯ ಬಸವಂಣ ಒಡೆಯ
8. ರು ನಂಮ ಲಿಂಗಮುದ್ರೆಯ ಬೋ
9. ರೆ ಹಳದ ಖ ೧ ಗದ್ದೆನು ಆ ಚಂ
10. ದ್ರಾರ್ಕ್ಕಸ್ಥಾಯಿಯಾಗಿ ಕೊಟ್ಟೆನು

Transliteration.

1. svasti samasta-prasasti-sahi
2. tu Sârvvani-saṃvatsarada Chayi-
3. tra su 5 lu śrî Mankapa-
4. ya Lingana samayachârada-
5. uḍeya Kebbarûra Yegâlûru Ja[ṃ]-
6. gama-ârôgaṇe-ya mâḍuva-
7. hâge Suragiya Basavaṇṇa oḍeya-
8. ru naṃma Lingamudreya Bô-
9. rehaḷada kha 1 gaddenu â-chan-
10. drârkka-sthâyiyâgi koṭṭenu

Note.

This registers the gift of a plot of wet land of the sowing capacity of 1 khaṇḍuga situated near Bôrehaḷḷa by Suragiya Basavaṇṇa Voḍeyar for the purpose of feeding the Jangamas (Liṅgâyat priests) of Kebbarûr and Yegâlûr belonging to the *samâyâchâra* of Kapaya Liṅga.

The characters seem to be of the 18th century A.D.

19

At the village Mariyâla, in the hobli of Châmarâjanagar, on a stone set up near Chôramallayya's Pond to the south-west.

Size 4′ × 2′

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಮರಿಯಾಲಕ್ಕೆ ನೈರುತ್ಯ ಜೋರಮಲ್ಲಯ್ಯನ ಕೊಳದ ಮೇಲ್ಭಾಗದಲ್ಲಿ ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4′ × 2′

1. ಶ್ರೀರಸ್ತು ॥
2. ಶಾಲೀವಾಹನ ಶಕ ವರ್ಷಂಗಳು
3. ೧೭೯೩ನೆ ಸಂದ ವರ್ತ್ತಮಾನ ಪ್ರಮೋ
4. ದೂತ ನಾಮ ಸಂವತ್ಸರದ ಚೈತ್ರ
5. ಶ್ಧು ೧ ಭಾರ್ಗ್ಗವ ವಾರದಲ್ಲೂ ॥ ॥
6 ಮೈಸೂರು ಮಹಾಸೌಸ್ಥಾನದ
7. ಆಳಿದ ಮಹಾಸ್ವಾಮಿಯವರ
8. ಪಾದ ಸೇವಕನಾದ ಖಾಸ ಚೌರಿ
9. ಊಳಿಗಡ ಮಲ್ಲಪ್ಪನವರ ಧ
10. ರ್ಮ ಪತ್ನಿಯಾದ ಪುಟ್ಟ ನಂಜ
11. ವೇರು ಕಟ್ಟಿಸಿದ ಅಮೃತ ಸ
12. ರೋವರ ಧರ್ಮದ ಸೇವಾರ್ಥಾ ॥
13. ॥ ಶುಭಮಸ್ತು ॥

Note.

This records the construction of a pond named Amrutasarôvara by Puṭṭanañjave, wife of Mallappa, chauri-bearer of the Mahârâja of Maisûr (Kṛishṇarâja Voḍeyar III) on Friday the 1st lunar day of the bright half of Chaitra in S′ 1793 Pramôdûta corresponding to April 1, 1870 A.D.

20

At the village Haṇdrakahaḷḷi, in the same hobli of Châmarâjanagar, on an oil-mill-stone (gâṇadakallu) lying buried near the Bhîmeśvara temple.

Tamil and Grarnha characters. Tamil Language.

Transliteration.

1. svasti śrî pratapachakravatti Poyśaḷa śrî-
2. Vîra Sômêśvaradêvan prathuvî-râjyam pa-
3. ṇṇiy aruḷânirka Vikâri-samvarcharattu Makaramâsam
4. Eṇṇainâḍa Ṛâmayaṇḍâkkan-paḷḷiyil-
5. . . . . râsa Kkkêtakâmuṇḍan-makkaḷ Kôvi-
6. kâmuṇḍarum Nâkkâmuṇḍarum Vimmakâmuṇḍa-
7. rum Vimêśvamuḍaya-nâyanârukku ttirunandâvi-
8. ḷakkukku samappitta kkâṇam.

Translation.

Be it well. While the pratâpachakravatti Poyśaḷa śrî Vîra Sômêśvara was pleased to rule the earth, in the month Makara of the year Vikâri in the village Râmayaṇḍâkkanpaḷḷi in Eṇṇainâḍ . . . . Kôvikâmuṇḍa, Nâkkâmuṇḍa Vimmakâmuṇḍa, son of . . . . dâsa Kêtakâmuṇḍa offered this mill (*kâṇam*) for the perpetual lamp of the god Vîmêśvaramuḍayanâyanâr.

Note.

This records the gift of an oil-mill by certain gauḍas for offering a light daily before the god Vîmêśvara (or Bhîmêśvara) in the village Râmayaṇḍâkkanpaḷḷi (same as the present village Haṇḍrakanahaḷḷi). There is a Śiva temple known as Bhîmêśvara temple opposite the oil-mill. The inscription is written all round the oil-mill. It may be stated here that such oil-mills were used by the villagers for extracting oil from the oil-seeds such as sesamum, etc., and in return the villagers gave a definite, though small, portion of the oil extracted as fee and this oil was used for the light to be burned before the god in the temple. A few of the present-day villagers, ignorant of this, tell the people that such stone mills were used by the kings or their officers to kill evil-doers by crushing them in those mills. The grant was made in the reign of the Hoysaḷa king Sômêśvara (1233-1254) in the year Vikâri. As there was only one Vikâri, *i.e.*, 1239-1240 in his reign, the date of the grant is evidently the month Makara of that year corresponding to January—February of 1240.

21

The spurious copper plate of the Maisûr king Dêvarâja Voḍeyar dated S′ 1634 in the possession of Tammaḍi Tammayya in the village Harave in the hobli of Harave.

Size 13″ × 10″

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಹರವೇ ಗ್ರಾಮದ ತಂಮ್ಮಡಿ ಬಸಪ್ಪನ ಮಗ
ತಂಮ್ಮಯ್ಯನ ವಶದಲ್ಲಿರುವ ತಾಂಮ್ರಶಾಸನ.

ಪ್ರಮಾಣ 13″ × 10″

ಲಿಂಗಪೀಠ ಸಹಿತ, ಸೂರ್ಯ. ಚಂದ್ರ. ಬಸವ

ಮುಂಭಾಗ ಶ್ರೀ

1. ಸ್ವಸ್ತಶ್ರೀ ವಿಜೆಯಾಭ್ಯುದಯಾ ನಾಮ ಶಾಲಿವಹನ ಶಕ ವರುಶಂಗಳು ೧೬೩೪ನೆ
2. ವಿಕ್ರಮನಾಮ ಸಂವತ್ಸರಧ ಚೈತ್ರ ಬ ೩ ಯಲ್ಲು ಶ್ರೀಮತು ಮೈಸೂರು
3. ಸಂಕ್ಥಾನದ ಆಳಿದ ಮಹಸಾಮಿ ದೇವರಾಜ ವಡೆಯರವರು ದಳವಾಯಿ ದೊ
4. ಡೈಯ್ಯನವರು । ಅನೆಗುಂದ್ದ । ಸಂಸ್ಥಾನದ ವಿರಜೆಅರಶಿನವರು । ದಳವಾಯಿ
5. ಯವರು ರಾಚೋಟಿಮಠದ ವೀರಭದ್ರಸ್ವಾಮಿ । ಆನೆಗುಂಧಿ ಮಠದಚಂನ
6. ಪ್ಪಸಾಗಳು । ಬಾಳೇಹಳಿಮಠದ ದೊಡ ಸಂಗಪ್ಪಸಾಮಿಗಳು । ಶಿವಗಂಗೆ
7. ಮಠದ ಶಿದ್ದಬಸವಪ್ಪ ಸ್ವಾಮಿಗದು(ಳು) । ಕೊಡಗಲ್ಲುಮಠದ ಜೋತಿ ಬಸವಪ್ಪ
8. ಸ್ವಾಮಿಗಳು । ಸಾರಂಗಮಠದ ಚಂದ್ರಶೇಖರ ಸ್ವಾಮಿಗಳು ಪರ್ವ್ವತಮಠ
9. ದ ವೀರಸಂಗಪ್ಪ ಸ್ವಾಮಿಗಳು । ಮುಂಡಗಳಿ ಮಠದ ಪಲಹಾರಸ್ವಾಮಿಗಳು

10. ಸುತ್ತೂರುಮಠದ ಪಟಿಕಂತೆ ಸ್ವಾಮಿಗಳು । ಅನೆಗುಂದಿ ಬಸೂಲಿಂಗಶಟ್ಟ್ರು
11. ಚವುದ್ರಿಕರ ಬಸಪ್ಪಶಟ್ಟ್ವ । ಶ್ರೀರಂಗಪಟ್ಟಣದ ದೇಶದ ನಂಜಶಟ್ಟ್ರು ಚವು
12. ದ್ರಿ ವೀರಭದ್ರಶೆಟ್ಟ್ರು । ಮ್ಯೆಸೂರು ದೇಶದ ಶಾಂತಶೆಟ್ಟ್ರು । ಚವುದ್ರಿ ಬಸಪ್ಪಶಟ್ಟ್ರು ನಂಜ
13. ನಗುಡ । ನಂಜಶೆಟ್ಟ್ರು । ನ [ನಾ]ಡೂ ದೇಶದವರು । ಹರವೆ ಹುಚಬಸವಪಗೆ । ಬರಸಿಕೊಟ್ಟ
14. ದಾನ ಶಾಸನದ ಕ್ರಮವೆಂದರೆ । ಅದಾಗಿ ▭ ನಂಜನಗೂಡಿನಲ್ಲಿ [ಪವಾ]
15. ಡ(?)ಗೆದದರಿಂದ । ನಿನಗೆ ಕೊಟ್ಟು ಯಿರೂವ । ಬಿರದುಗಳು । ಸತ್ತಿಗೆ ಸೂರ್‍ರಿವಾಲಿ । ಭೂ
16. ರಿ ಕಹಳೆ । ತಂಮಟೆ । ಕೊಂಬು । ಬಾಣ । ಗಂಡುಗತ್ರಿ । ಪಾಶುಪತ । ಗಜದಂಡ ।
17. ಶ್ವೇತ ಚತ್ರಿ । ಚಾಮರ । ಯೀಬಿರುದುಗಳು । ಹೊಕ್ಕಳಘಂಟೆ । ಹುಲಿಚ
18. ರ್ಮ್ಮ । ನೆಲುಹುಲ್ಲಿನಪೆಂಡ್ಯ । ಸಹಕೊಡಿಸಿ । ಯಿಥೆವೆ । ನಂಮದೇಶದಲ್ಲಿ !
19. ಕುಳ ೧ಕೆ । ವರುಷ ೧ಕ್ಕೆ ೬೧ ಮೇರೆ ನಿಂನದೇವರಿಗೆ ತೆಗೆದುಕೊಳ್ಳುವದು । ಯ
20. ರಾದರು ಕೊಡದೆ ತಕರಾರು ಮಾಡಿದರೆ । ಕುಲಕ್ಕೆ ದೂರಸ್ತರು । ನೀನುಯಾ
21. ವಸ್ತಳದಲ್ಲಿ ಯಿದ್ದಾಗ್ಯು ನಿನಗೆ ಕಂದಾಯ । ಕಾಣಿಕೆ । ಬಿಟ್ಟಿ । ಬೇಗಾರ್‍ರಿಯೋನುಕೆ
22. ಲಸವಿಲ್ಲ । ನಾಲ್ಕು ದಿಕ್ಕಿನಲ್ಲಿ । ಯವಕಡೆ ಬಂದಲ್ಲಿ । ಅ ಸ್ತಳದಲ್ಲಿ ಅಡ್ಡಿಮಾಡದೆ
23. ನಡಶಿಕೊಂಡು ಬರುವದು । ಯಾವಸ್ತಳದಲ ಕುಳತ‿ಪದೆಯೆತಿಕೊಳು =
24. ದಂಲ್ಲಿ ಯಿವನಿಗೆ ಅಡಿಮಾಡದೆ ನಡಕೊಂಡು ಬರ್‍ರುವದು । ಯೀದರ್ಮ್ಮ
25. ಜೀರ್ನೋದ್ಧಾರಾವಗಿ ನಡಸಿಕೊಂಡು ಬರೂವದು—ಯಿದಕೆ ಯರದರು
26. ತ್ತಪ್ಪಿದಾರೆ ಕ್ಸಾಯಲ್ಲಿ ಗೋಹತ್ಯಮಾಡಿದ ಪಾಪಕೆ ಹೋಗುವರ್‍ರು । ಮು
27. ಸಲ್ಲುಮಾನವರಂಲ್ಲಿ ತಪ್ಪಿದಡೆ—ಮಖ್ಯಾದಂಲ್ಲಿ ಹಂಧಿಕುಯಿದ ಪಪಕೆಹೋಗು

ಹಿಂಭಾಗ

28. ವದುಯಂಭದಾಗಿ ಭರಾಸಿಕೊಟ ದಾನಾಶ್ಯಸಾನ ।— ಶ್ಲೋ = ॥ ಸ್ವದ
29. ತ್ತಂ ದ್ವಿಗುಣಂ ಪುಂಣ್ಯಂ ಪಾರದತ್ತನು ಪಾಲಾನಂ । ಪಾರದತಾಪಹರ್‍ರೇಣಾ
30. ಸ್ವಾದತ್ತಂ ನಿಪ್ಪಲಂ ಭವೇತ್ತು ॥ = ॥ = ॥ ಯಿ ೨ ರಳಿ
31. ಆಳಿದ ಮಹಸ್ವಾಮಿ ಧೆವರಜೆರಿಶಿನವರ ರುಜು । ಅನೆಗುಂದಿ ದೆಷದ ಬಸಲಿಂಗಶೆಟು ರ್‍ರುಜು
32. ಅರೆಕಟೆಮಟದ ರುದ್ರಮುನಿಸ್ವಮಿಗಳ ರುಜೂ । ಬಳೆಹಳಿಮಾಟದ ದೊಡ ಸಂಗಪ್ಪಸ್ವಾಮಿಗಳ ರ್‍ರುಜು
33. ಸಾರಂಗಮಟದ ಚೆಂದ್ರಸೆಕರಶ್ವಮಿಗಳ ರೂಜು । ಶಿವಗಂಗೆಮಾಟದ ಶಿದ್ದಬಸಪ್ಪಸ್ವಾಮಿಗಳ ರುಜು
34. ಪರುವತ್ತಮಾಟದ ವೀರಸಂಗಪ ಸ್ವಮಿಗಳ ರ್‍ರುಜು । ಕೊಡಗಲುಮಟದ ಜೊತ್ತಿ ಬಸಪಸ್ವಮಿಗಳ ರ್‍ರುಜು
35. ಮುಂಡುಗಲಿಮಾಟದ ಪಲ್ಲಹರಸ್ವಮಿಗಳ ರ್‍ರುಜು । ಚದ್ರಿ ಕರಿಬಸಪ್ಪಶಟಿ ರ್‍ರುಜು
36. ಆನೆಗುಂದಿ ವೀರರಾಜೆ ಅರಸಿನಾವರ ರ್‍ರುಜು । ಶ್ರೀರಂಗಪಟ್ಟಣದ ದೇಶದ ನಂಜಶೆಟ್ಟ್ರು ರುಜು
37. ರಾಚೊಟಿಮಾಟದ ವಿರಭಂಡ್ರಸ್ವಮಿಗಳ ರ್‍ರುಜು । ಚಾವುದ್ರಿ ವಿರಬದ್ರಶಟ್ರ ರ್‍ರುಜು
38. ಆನೆಗುಂದಿಮಾಟದ ಚಂನಾಪಸ್ವಾಮಿಗಳ ರುಜು । ಮ್ಯೆಸೂರ ದೇಷದ ಶಾಂತಶೆಟ್ಟ್ರು ರ್‍ರುಜು
39. ಮಹನಡುದೇಸದವರ ರುಜು ॥ ೦ನಂಜಿನಗುಡ ನಂಜಷೆಟ್ರ ರುಜು
40. ಶನುಭಗ ರಾಮಪ್ಪನ ರುಜು । ಚಾದ್ರಿ ಭಸಪ್ಪನವರ ರ್‍ರುಜು
41. ಶ್ರೀಹರವೆ ಭಸಪ್ಪ ಪ್ರಸಂನ್ನಾ ಶ್ರೀ ಶ್ರೀ ॥

Note.

This copper plate record engraved on a single plate in modern Kannaḍa characters registers the grant of certain honours to be enjoyed and the right to collect certain taxes conferred on a Liṅgâyat priest named Huchcha Basavappa of Harave by Dêvarâja Voḍeyar, king of Maisûr, and several heads of matts and some

śeṭṭis (merchants) of Śrîraṅgapaṭṇa and Maisûr and the heads of *nâḍus* (districts). It is dated the 3rd lunar day of the dark half of Chaitra in the year Vikrama, 1634th year of the Śâlivâhana era. Ś 1634 is however Nandana and the nearest Vikrama is Ś 1622. Moreover, the king of Mysore in Ś 1622 was Chikkadêva Râja Voḍeyar and in Ś 1634 Kaṇṭhîrava Voḍeyar II was reigning. This fact together with the nature of the circumstances under which the grant was made and its alleged connection with Ânegundi kingdom leads one to suspect the genuineness of the record.

The inscription gives the following names of persons who are said to have joined in conferring certain honours on Harave Huchchabasappa :—Dêvarâja Vaḍeyaravaru, king of Maisûr; Daḷavâyi (general) Doḍaiya; Vîrâje Arasinavaru, daḷavâyi of Ânegunda-samsthâna; Vîrabhadrasvâmi, head of Râchôṭimaṭha; Channappasvâmi of Ânegundi-maṭha; Doḍa Sangappasvâmi of Bâḷehaḷḷi Matt; Sidda Basavappasvâmi of Śivagaṅge Matt; Jôti Basavappasvâmi of Koḍagallu Matt; Chandraśêkharasvâmi of Sâranga-maṭha; Vîra Sangappasvâmi of Parvata-matt; Phalâhâra-svâmi of Muṇḍagali Matt; Pachekante-svâmi of Suttûr Matt; Basuliṅgaseṭṭi of Ânegundi; Kari Basappaseṭṭi of Chavudri; Nañjaseṭṭi of Śrîraṅgapaṭṭaṇa-dêsa; Chaudri Vîrabhadraseṭṭi; Śântaseṭṭi of Maisûr-dêśa; Chaudri-Basappaseṭṭi; Nañjaseṭṭi of Nanjangûḍ; the people of nâḍus and dêśas.

The honours given are said to be a *sattige* (umbrella), *sûripâli* (a kind of sunshade), *bhûri* (a blowing instrument), *kahaḷe* (trumpet), *tammaṭe* (a kind of drum), *kombu* (horn), *bâṇa* (arrow), *gaṇḍugatri* (battleaxe), *pâśupata*, *gajadaṇḍa*, white umbrella, chauri fan. In addition, the donor was also given *hokkaḷaghaṇṭe* (a kind of bell ?), *hulicharma* (tiger's skin), *nelluhullina-peṇḍya* (a ring of paddy straw for the foot). Further, he was entitled to levy and collect one haṇa per family in the whole of the territory and those who did not make the payment of the fee were to be excommunicated. Also the donee was exempt from giving taxes, presents, free labour, free service of letters, etc. No obstruction was to be made to him wherever he toured or collected taxes. The grant was to be continued in perpetuity. Those who violated this act of charity were declared to have incurred the sin of killing cows in Benares and in the case of Mussalmans, the violaters of the charity were threatened with the sin of killing pigs in Mekka.

The usual stanza 'sva-dattâd dvîguṇam puṇyam' in praise of protection of old gifts follows next and then come the signatures of the donors :—After the signature of the last of the donors, *viz.*, Nañjangûḍ Nañjaseṭṭi, come the signatures of the shânbhog Râmapppa and Chaudri Bhasappa. Lastly, there is the sentence "May Bhasappa of Harave (the donee) be pleased."

22

At the same village Harave, on a stone standing near a well to the south.

Size 4′ × 1′—6″.

Kannada language and characters.

ಅದೇ ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಹರವೇ ಗ್ರಾಮದ ದಕ್ಷಿಣಕ್ಕೆ
ಬಾವಿ ಹತ್ತಿರ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

1. ಕಾಳಾಯುಕ್ತಿ ಸ
2. ಂವತ್ಸರದ ಪಾಲ್ಗುಣ ಬಹುಳ
3. ೧೦ ಸೋಮವಾರ ದಿವಸ ಲಿ
4. ಂಗ ಚಂದ್ರ ಸ್ತ್ರಪನೆವು.

Note.

This records the setting up of the inscription slab with the emblems of Liṅga and Moon carved thereon on Monday the 10th lunar day of the dark half of Phâlguṇa in the year Kâḷayukti. The date is not expressed in terms of the Śaka era. The characters seem to belong to the 19th century A.D.

23

At the same village Harave, on a stone standing near a well to the west.

Size 2′ — 6″ × 1′ — 6″

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಹರವೇ ಗ್ರಾಮದ ಮೂಲೆಬಾವಿಯ
ಪಶ್ಚಿಮದ ಕಡೆ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

1. ಶುಭಮಸ್ತು ಶಕ ವ
2. ರುಷ ೧೪೧೫ ಪ್ರಮಾದೀ
3. ಚ ಸಂವತ್ಸರದ ಮಾರ್ಗ್ಗಸಿ
4. ರಬ ೫ ಲೂ ಶ್ರೀಮಾನ್ನ ಮ
5. ಹಾ ಮಂಡಲೇಸ್ವರ ಶ್ರೀ ವೀ
6. ರ ನಂಜರಾಯ ವೊಡೆಯ
7. ರು ಹರವೆಯ ವಿಭೂ
8. ತಿಯ ವಿಸ್ವಪತಿ ವೊಡೆಯರ ಮ
9. ಖಳು ನಂಜಿನಾಥ ವೊಡೆಯರಿ
10. ಗೆ ದರ್ಮ್ಮಾರ್ಥ್ಥವಾಗಿ ಯೀಗ್ರಾಮ
11. ಪಡುವಲು ಬಗೆ ೨ ಕಂ ೬ ಅ
12. ಕಣ ಮನೆಯನು ಕೊಟ್ಟರ್

Transliteration.

1. śubham astu śaka-va-
2. rusha 1415 Pramâdî-
3. cha-saṃvatsarada Mârggasi-
4. ra ba 5 lû śrîmânna ma-
5. hâ-maṇḍalêsvara śrî vî-
6. ra-Nanjarâya-Voḍeya-
7. ru Haraveya Vibhû-
8. tiya Visvapati-voḍeyara ma-
9. khaḷu Nanjinâtha-voḍeyari-
10. ge darmmârththavâgi yî-grâma
11. paḍuvalu bage 2 kaṃ 6 a-
12. kaṇa maneyanu koṭṭar

Translation.

Good fortune. On the 5th lunar day of the dark half of Mârgaśira in the year Pramâdîcha 1415th year of the Śaka era, the illustrious mahâmaṇḍalêsvara Vîra

Nañjarâya Voḍeyar gave a house with two pillars and six *ankaṇas* to the west of this village as an act of charity to Nañjinâtha Voḍeyar, son of Vibhûtiya Viśvapati Voḍeyar of Harave.

Note.

This records the gift of a house in the village Harave to a Vîraśaiva priest of the same village by the chief Vîra Nañjarâya Voḍeyar. The date of the grant corresponds to the 28th November 1493 A.D. The donor was apparently the chief of Ummattûr, referred to in E. C. IV. Chamarajanagar 192, Gundlupet 9 and 50 of 1492, 1489 and 1488 A.D.

24

At the village Tammaḍihaḷḷi in the hobli of Harave, on a stone set up in the middle of the village.

Size 3′ × 1′ — 6″

Kannaḍa language and characters.

ಅದೇ ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ತಂಮಡಿಹಳ್ಳಿಯ ಊರಮಧ್ಯೆ ಇರುವ ಕಲ್ಲು.

1. ಶುಭಮಸ್ತು
2. ಸಂವತ್ಸರದ ಆಶ್ವೀಜ ಮಾಸದಂದು
3. . . . .
4. . . . . ಗ್ರಾಮದ
5. . . . . ರಾಯರಿ
6. . . . . ಉಂಮತೂರ ಸೀಮೆ
7. . . . .
8. . . . .
9. . . . .
10. . . . .
11. . . . . , . .
12. . . . .
13. . . . .
14. . . . . ಮದಸಿಹ
15. . . . . ವಾಗಿ ಹರಿ
16. . . . . ಪುರ ೧ ಅಂತು
17. ಗ್ರಾಮಗಳು ೫ ಉಂಬಳಿಯಾಗಿ ಕೊಟ್ಟೆವಾ
18. ಗಿ ಆ ಗ್ರಾಮಗಳ ಚತುಸ್ಸೀಮೆಯೊಳಗೆ
19. ಇರುವಂಥ ಸರ್ವ್ವ ಸಾಮ್ಯವನೂ ಅ
20. ಗು ಮಾಡಿ ಆಚಂದ್ರಾರ್ಕ್ಕಸ್ಥಾಯಿಯಾಗಿ ಅನು
21. ಭವಿಸಿಕೊಂಡು ತಗಡೂರ ಪ್ರಭುವರ್ಗಕೆ

Note.

This inscription is full of lacunae and stops abruptly after line 21. Most of the letters are quite worn out. It seems to belong to the chiefs of Ummattûr and to record the gift of 5 villages as *umbaḷi* to some one who had in return to do some service to the *prabhus* (heads of villages?) of Tagaḍûr. The characters resemble those of the previous record and the inscription belongs to the same period, namely, about 1500 A.D.

25

At the same village Tammaḍihaḷḷi, on a slab set up to the right of the Îśvara temple near the tank.

Tamil and Grantha characters, Tamil language.

Transliteration.

1. svasti s̀rî S̀akarai yâṇḍu
2. (yâṇḍu) [â] yiratt aimbat-
3. têl̤u s̀enr̤a Râkshasa-
4. samvachcharattu Mithunamâs̀a-
5. m pir̤anda eṭṭâm nâḷ Nâ-
6. yir̤r̤i-kkiḷamaiyu parapa-
7. kshattu pañchamiyum per̤-
8. r̤a Aviṭṭattu nâḷ
9. S̀akarâmuḍu-gâmunḍan La-
10. chchâ-gâmuṇḍugaḷ S̀a . .
11. raya-Kâḷagâmuṇḍan-maga-
12. n Mañcha-gâmunḍan Raśa (?)
13. tas̀a ?-gâmuṇḍa [n]-maga [n] Mâragâ-
14. muṇḍanum ivargaḷ dêva-
15. r prateshṭai-paṇṇi s̀rî
16. S̀ômanâthadêvar-nividi-
17. kkâga Mañcharattu i-stânapa-
18. ti Dêvarâs̀i-paṇḍitarâ-
19. na S̀ikkâṇḍaikku dhâ-
20. râ-pûrvam paṇṇi kkuḍutta
21. …….. tarai iraṇḍu vêli i-
22. dammattukku aḷippinârkâl
23. . . . .

Note.

This inscription records the consecration of the god Sômanâtha by certain gauḍas named S̀akarâmuḍu-gâmuṇḍan, Lachchâ-gâmuṇḍan, Mañchagâmuṇḍan, son of . . . Kâḷagâmuṇḍan, and Mâragâmuṇḍan, son of . . . . These gauḍas also gave some land, about 2 *vêlis* in extent, to Dêvarâs̀i-paṇḍita *alias* Sikkâṇḍai of Mañchara (?) with pouring of water for the offering of food before the god. An imprecation is laid against those who break the grant.

The record is dated S̀ 1057 Râkshasa sam. Mithuna mâsam, têdi 8, Sunday and the 5th lunar day of the dark fortnight of Jyêshṭha with the constellation Aviṭṭam and corresponds to June 2, A.D. 1135. No king is named in the grant.

26

At the same place, on a slab to the left of the same Îs̀vara temple (in Taṃṃaḍi-haḷḷi).

Tamil and Grantha characters, Tamil language.

Transliteration.

1. svasti śrî Vîra-Sô-
2. mîśvaradêvan prithu-
3. vi-râjyam-paṇṇi-
4. y aruḷâṇiṟka Saka-
5. rai-yâṇḍu âyiratto-
6. ru-nûṟu śenṟaviḍa
7. t Turmakhi-samva-
8. tsarattu Śittiri-mâsa-
9. ttu Tammaḍipaḷ-
10. ḷiyil Mârapuligâ-
11. muṇḍan magan Dâ-
12. śagâmuṇḍan Śô-
13. manâtha-dêvarkk aṇ-
14. ṇalattu-paṇam tiru-
15. viḷakku kkuḍutta dha-
16. mma . . . . .

Note.

This records the grant of some money, not specified, for offering perpetual lamps before the god Śômanâtha made by Dâsagâmuṇḍan, son of Mârapuligâmuṇḍan, a resident of the village Tammaḍipaḷḷi. The grant is said to have been made in the reign of Vîra-Sômêśvaradêvar, the Hoysaḷa king who ruled from 1233 to 1254 A.D. (Mysore and Coorg from Inscriptions by Rice, p 97). The date is given as the month Chittirai of the year Durmukhi, 1100 years having elapsed in the Śaka era. The year Durmukhi occurs only once in the reign of Sômêśvara, *i.e.*, in Ś 1160 or 1238 A.D. Evidently, this is the date intended and the word indicating 60 in Tamil must have been left out after nûṟu in line 6, by a mistake of the engraver.

27

At the village Mukkaḍihaḷḷi in the same hobli of Harave, on a stone standing in the tank bed to the east.

Size 2′—6″ × 2′

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಮುಕ್ಕಡಿಹಳ್ಳಿ ಗ್ರಾಮಕ್ಕೆ ಪೂರ್ವಕೆಱೆಯ ಅಂಗಳದಲ್ಲಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2′—6″ × 2′

ಮುಂಭಾಗ.

1. ಸ್ವಸ್ತಿಶ್ರೀ ವೀರಪ್ರತಾಪ ಚಕ್ರವ
2. ರ್ತ್ತಿ ಹೊಯ್ಸ ಶ್ರೀ ವೀರಬಲ್ಲಾಳ ದೇವರ್ಸ
3. ರು । ಪ್ರಿಥ್ವಿರಾಜ್ಯಂ ಗೆಯ್ವಲ್ಲಿ ಸಕವರ್ಷ
4. ೧೨೩೭ನೆಯ ರಾಕ್ಷಸ ಸಂವತ್ಸರ
5. ದ ಮಾಘ ಬ ೧ವ । ದಂದು ಮೇಲುಭಾಗಿ
6. ಕಲ್ಲಗವುಡ ಕಪ್ಪಗವುಡನಮಗ
7. ಅಂಕಗವುಡ ಮುಂತಾಗಿ ಸಮಸ್ತ
8. ಪ್ರಜೆ ಗವುಡುಗಳೂ ಕಾಟುದಂಣ್ಡನಾಯ್ಕ
9. ರ ಅಳಿಯ ಏರಣ್ಣಂಗೆ ಮು
10. ಕೊಡಿಹಳ್ಳಿಯ ಸಮಸ್ತ ಪ್ರಜೆ
11. ಗವುಡುಗಳು ಚಿಕಗೌಡ ಮು
12. ಂತಾಗಿ ಆ ಮುಕೊಡಿಹಳ್ಳಿಯ

ಹಿಂಭಾಗ.

1. ಲ್ಲಿ ಸಾವಿರ ಮಂ
2. ಣ್ಣು ಬೆದೆ
3. ಗದ್ದೆಯ ಧಾರಾ
4. ಪೂರ್ವ್ವಕವಾಗಿ
5. ಆವಿಠಣ್ಣಂಗೆ
6. ಆಚಂದ್ರಾರ್ಕ್ಕರುಳ್ಳಂ
7. ನವರ ಕೊಟ್ಟರ್ . .
8. . . . . ಗಂಗೆ
9. ಯತಡಿಯುಲುಕವಿ
10. ಲೆಯ
11. ಕೊಂಬ್ರಾ
12. ಮೇತಿ

Transliteration.

(Front.)

1. svasti śrî vîrapratâpa-chakrava-
2. rtti Hoysa śrî Vîraballâḷadêvarsa-
3. ru । prithvirâjyaṃ-geyvalli sakavarsha
4. 1237 neya Râkshasa-saṃvatsara-
5. da Mâgha ba 1 Va dandu Mêlubhâgi
6. Kallagavuḍa Kappagavuḍana maga
7. Aṇkagavuḍa muntâgi samasta-
8. prajegavuḍugaḷû Kâṭudaṇḍanâyka-
9. ra aḷiya Viṭhaṇṇange Mu-
10. koḍihaḷḷiya samasta praje-
11. gavuḍugaḷu Chikagauḍa-mu-
12. ntâgi â Mukoḍihaḷḷiya-

(Back.)

1. llisâvira-maṃ-
2. ṇṇu . . . . bede
3. gaddeya dhârâ-
4. pûrvvakavâgi
5. â Viṭhaṇṇange
6. âchandrârkkaruḷḷaṃ-
7. navara koṭṭar
8. . . . . Gange-
9. ya taḍiyalu kavi-
10. leya
11. koṃ Brâ-
12. mêti

Translation.

Be it well. During the reign of the illustrious *vîra-pratâpa* emperor Hoysaḷa Vîrâ Ballâḷa-dêvarasar, on Vaḍḍavâra, the 1st lunar day of the dark half of Mâgha in the year Râkshasa, 1237th year of the Ṡaka era, Kallagauḍa of Mêlubhâgi, Aṅkagauḍa, son of Kappagauḍa, and all other *prajegauḍas* of Mêlubhâgi and of Mukoḍihaḷḷi including Chikagauḍa bestowed with pouring of water, to last as long as the sun and moon endure, 1000 *maṇṇus* (of dry land) and . . . . of wet land to Viṭhaṇṇa, *aḷiya* (nephew?) of Kâṭudaṇḍanâyaka. He who violates this will incur the heinous sin (*brahmêti* ; *lit.* slaying of Brahmans) of killing tawny cows on the banks of the Ganges.

Note.

This registers the gift of some land by the *gauḍas* of the village Mukoḍihaḷḷi to one Viṭhaṇṇa. The date corresponds to 10th January, 1316 A. D. a Saturday (Vaḍḍavâra meaning Saturday as in various other inscriptions. See Indian Antiquary, Vol. XXII, P. 251.)

28.

At the same village Mukkaḍihaḷḷi, on the pedestal of the image of Basava on a raised platform in front of the village.

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಮುಕ್ಕಡಿಹಳ್ಳಿಯ ಊರಮುಂದಿನ ಬಸವನ ಕೆಳಭಾಗದಲ್ಲಿ ಬರೆದಿರುವುದು.

ಎಡಭಾಗದಲ್ಲಿ
1. ದುರ್ಮತಿ ಸಂವತ್ಸರ
2. ಮಾರ್ಗಸಿರ ಮಾಸದಲ್ಲಿ
ಮುಂಭಾಗ.
3. . . . ರುಡಗಲಿ

4. ಯೂಚಾರಿ ಮಾಡಿದ ರಿಷಭ
ಬಲಭಾಗ.
5. ಸ್ವಸ್ತಿಶ್ರೀ ರಗಿಯ
6. ಬೆ ಮಾಡಿದ ದೀಯಕಂಬ

Note.

The stone bull on the pedestal of which this inscription is incised is stated therein to be the work of Ruḍagaliyâchâri and the lamp-pillar in front, the work of Ragiyabe. The date is given as the month of Mârgaśira in the year Durmati. The characters seem to belong to the latter part of the 16th century and the year Durmati of the record may be taken as S′ 1483 or A.D. 1561.

29.

At the deserted village Bastipura belonging to the same village Mukkaḍahaḷḷi, on a vîragal the near the Jina image.

Size 5′ × 2′—6″.

Old Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಮುಕ್ಕಡಿಹಳ್ಳಿಯ ಪೂರ್ವಕ್ಕೆ ಬೇಚರಾಕ್ ಬಸ್ತಿಪುರದಲ್ಲಿ ಜಿನದೇವರ ಹಿಂದೆ ಬಿದ್ದಿರುವ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 2′—6″

1. ಸ್ವಸ್ತಿಶ್ರೀ ಮ . . . . ರ
2. ಣ್ಡಿಯ ಗಾಮುಣ್ಡಂ ಯಾ
3. . . . .
4. . . . .
5. . . . .
6. . . . .
7. . . . .
8. ವನಿಖಿದು
9. ಶತ್ತುಶಗ್ಗಿ
10. ಯಃದಂ ವುಜ್ಗಳ
11. ಮಹಶ್ರೀ ।

Note.

This is a vîragal with the characters of the 10th century and full of lacunæ as most of the letters are worn out. It seems to record the death, in some battle, of a hero named Aṇḍiya-gâmuṇḍan of a certain village.

30.

At the village Nañjêdêvarapura in the same hobli of Harave, an inscription on the stone crossbeam in the mukhamaṇṭapa of the Nañjuṇḍêśvara temple.

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ನಂಜೇದೇವರಪುರದ ನಂಜುಂಡೇಶ್ವರಸ್ವಾಮಿ ದೇವಸ್ಥಾನದ ಮುಖಮಂಟಪದ ಅಡ್ಡಪಟ್ಟಿಯ ಮೇಲೆ ಬರೆದಿರುವುದು.

1. ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯಾಬ್ದಯ ಶಾಲಿವಾಹನ ಶಕಹಾ
2. ಬ್ದಾಃ ೧೭೮೭ ಕಲಿ ಹಾಬ್ದಾಯ
3. ೪೯೬೬ ಯಿಂಗಲೀಷು ಸಂ ೧೮೬೫ನೆ ಕೋಧ
4. ನ ಸಂ॥ ಶ್ರವಣ ಶು ೫ ಲು ನಂಜೇದೇವನ ಪು
5. ರದ ನಂಜುಂಡೇಶ್ವರ ದೇವಸ್ತಾನ ಜೀರ್ಣೋಧಾರ ॥
6. ಮಾಡಿಸಿಧು ಮರನಕಣ ಚ್ಕಿ ಮಲ್ಲೇಗೌಡ ಶೇವಾರ್ತ

Note.

This is a modern inscription dated in the Kali, Śaka and Christianeras and records the renovation of the Nañjuṇḍêśvara temple of Nanjedêvanapura by Maranakaṇa Chika Mallêgauḍa. It is dated the 5th lunar day of the bright half of Śrâvaṇa in S′ 1787 Krôdhana, A.D. 1865 and Kali year 4966 corresponding to July 27, 1865 A.D. The temple seems to have been constructed at least 350 years before as is evident from the next inscription.

31.

At the same village Nañjêdêvarapura, on a slab standing behind the liṅga in the garbhaguḍi of the same Nañjuṇḍêśvara temple.

Size 4′ × 3′.

Kannaḍa language and characters.

ಅದೇ ದೇವಸ್ಥಾನದ ಗರ್ಭಗುಡಿಯಲ್ಲಿ ಲಿಂಗದ ಹಿಂದೆ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4′×3′

1. ೦ ಖರ ಸಂವತ್ಸರದ ಚೈತ್ರ ಶು ೧೫ ಲು ಶ್ರೀಮತು
2. ೦ ಅಚುತರಾಯ ಮಹಾರಾಯರ ನಿರೂಪದಿಂದ . . [ಪೆರು]
3. ೦ ಮಾಳೆ ಅಧಿಕಾರಿ ಅಯನವರು ಸೋಮಗ್ರಹಣ ಪುಂಣ್ಯಕಾಲ
4. ೦ ದಲ್ಲಿ ಶ್ರೀ ನಂಜುಂಡೇಶ್ವರ ದೇವರ ಮಧ್ಯಾನಕಾಲದ ಅಭಿಷೇ
5. ಕ ನೈವೇದ್ಯ ಬ್ರಾಂಹ್ಮಣ ಭೋಜನ ೬ಕ್ಕೆ ಶೆಲುವಾಗಿ ಉಯಂಬಳಿಯ
6. ಸ್ತಳದ ದಣಾಯಕಪುರದ ಗ್ರಾಮದ ಚತುಸೀಮೆ ಕೆಱೆ ಯಿಷ್ಟನು ಸರ್ವ
7. ಮಾನ್ಯವಾಗಿ ಕೊಟಕೊಡಗಿ ಯೀ ಗ್ರಾಮವನು ದೇವೇಶ ಭಟರ
8. . . . . . . ಗಳು ಯಿಧರ್ಮ
9. . . . .

Transliteration.

1. ° Khara-saṃvatsarada Chaitra śu 15 lu śrîmatu
2. ° Achutarâya-mahârâyara nirûpadinda [Peru-]
3. ° mâḷe-adhikâri-ayanavaru Sômagrahaṇa-puṇyakâla-
4. ° dalli Śrî Nanjuṇḍêśvara-dêvara mâdhyâna-kâlada abhishê-
5. ° ka-naivêdya Brâṃhaṇa-bhôjana 6 kke-śelavâgi Uyaṃbaḷiya-
6. ° staḷada Daṇâyakapurada grâmada chatusîme keṟe yishṭanu sarva-
7. ° mânyavâgi koṭa koḍagi yî grâmavanu-
   Dêvêśa-bhaṭara-
8. ° . . . . galu yi dharma-
   (Remaining letters are effaced.)

Note.

This inscription is carved on a slab set up behind the liṅga in the garbhagṛiha of the temple and having been covered with thick oily dirt, it was with great difficulty that the villagers were persuaded to wash it clean and make it fit for deciphering. It registers the gift of the village Daṇâyakanapura in Uyambaḷi-sthaḷa as *kodagi*, free of taxes to Devêśabhaṭar for the services of bath at midday of the god Nanjuṇḍêśvara and for food offerings to the god, and the feeding of six Brahmans daily. The donor was Perumâḷe Adhikâri who made the gift under the orders of the king of Vijayanagar, Achyutarâya during the sacred lunar eclipse on Chaitra śu 15 in the year Khara. The date corresponds to Saturday 1st April 1531 A.D., a day of lunar eclipse if we take khara S' 1453. It is the only Khara occurring in the reign of Achyutarâya.

32.

In the same village Nañjedêvarapura, on a slab in the dry land of Puṭṭanañjappa to the east of the village.

Size 3′ × 3′.

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ನಂಜೇದೇವರಪುರಕ್ಕೆ ಪೂರ್ವ ಒಂದು ಮೈಲಿ ದೂರದಲ್ಲಿರುವ ಬಸಪ್ಪನ ಮಕ್ಕಳು ಪುಟ್ಟನಂಜಪ್ಪನವರ ಹೊಲದಲ್ಲಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3′×3′

1. ೦ ಪಲವಂಗ ಸಂವತ್ಸರದ ಆಷಾಡ ಶು
2. ೦ ೧ ಶ್ರೀಮಂನ್ಮಹಾಮಂಡಳೇಶ್ವರ ಶ್ರೀ ವೀರರಾಮ
3. ೦ ಯ್ಯ ದೇವವೊಡೆಯರು ಹರಿಯರಿಗೆ ಬಿಕ್ಷಾರ್ಥಕೊ
4. ೦ ಟಂಥ ಕೊಡಗೆಯಾಸಿರಿಯನೂ ಕ್ರಯಕ್ಕೆ ಕೊಂಡು ಆ
5. ೦ ಸಿರಿಯಿಂಮೂಡಲು ಆಸರಿಯಿಂಬಡಗಲು ಆ ಚತು
6. ೦ ಸೀಮೆ ಲಿಂಗಮುದ್ರೆಕಲ್ಲನು ಹಾಕಿ ಕೊಟ್ಟೆವಾಗಿ ಆ ಸಿ
7. ೦ ರಿಯನೂ ಆ ಚಂದ್ರಾರ್ಕ್ಕಸ್ಥಾಯಿ ಯಾಗಿ ನಡವುದು
8. ೦ ಯಿದಕೆ ಆಳುಪಿದವರು ಗಂಗೆಯ ತಡಿಯಲ್ಲಿ
9. ೦ ಕಪಿಲೆಯ ಕೊಂದಪಾಪಕೆ ಹೋಹರು

Transliteration.

1. ° Palavanga-saṃvatsarada Âshâḍa śu-
2. ° 1 śriman mahâmaṇḍaḷêśvara śrî Vîrarâma-
3. ° yya-dêva-voḍeyaru Hariyarige bikshârtha ko-
4. ° ṭantha koḍagey Âsiriyanû krayakke koṇḍu Â-
5. ° siriyiṃ mûḍalu Âsiriyiṃ baḍagaluâ-chatu-
6. ° sîme Lingamudre-kallanu hâkikoṭṭevâgi Âsi-
7. ° rîyanû âchandrârkka-sthâyiyâgi naḍavudu-
8. ° yidake âḷupidavaru Gangeya taḍiyalli-
9. ° kapileya konda pâpake hôharu-

Note.

This registers the gift of the village Âsiri by the illustrious mahâmaṇḍaḷêśvara Vîra Râmayyadêva Voḍeyar after purchasing the same and setting up boundary stones for the village bearing the emblem of Linga on them. The gift was made for the *bhiksha* (alms, feeding of ascetics) of Hariyar, apparently some Vîraśaiva priest. The record is dated the 1st lunar day of the bright half of Âshâḍha in the year Plavanga. The donor is probably the same as Râmarâya, who in the battle of Tâlikôṭe was slain in 1565. The date of this record is not enpressed in terms of the Śaka era but the cyclic year is given as Plavaṅga and may correspond to 1547 A.D. At this time Râmarâya is not given imperial titles in most of the inscriptions.

33.

At the village Kêtahaḷḷi in the same hobli of Harave, on a slab set up in front of the Honnamma temple.

Size 5′ × 2′ — 3″.

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಕೇತಹಳ್ಳಿ ಗ್ರಾಮದ ಹೊಂನಂಮ್ಮನ ದೇವಸ್ಥಾನದ ಮುಂದೆ ನಿಲ್ಲಿಸಿರುವುದು.

ಪ್ರಮಾಣ 5′ × 2′ — 3″

1. ಶುಭಮಸ್ತು ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರ
2. ಚಾರವೆ । ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯಶಂ
3. ಭವೆ ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನ ಶಕ ವ
4. ರುಷ ೧೫೯೦ ಸಂದವರ್ತಮಾನ ಕೀಲಕ ಸಂವತ್ಸರದ ನಿಜ ಆ
5. ಷಾಡ ಶು ೨ ಲೂ ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ ರಾಜ ಪರಮೇಶ್ವರ ಶ್ರೀ
6. ವೀರಪ್ರತಾಪ ಮೈಸೂರ ದೇವರಾಜು ವೊಡೆರವರ ಕುಮಾರರಾದ
7. ದೇವರಾಜು ವೊಡೆರೈಯ್ಯನವರೂ ಮೈಸೂರ ವೂರ ವೊಳಗಣ ಮಹ
8. ತ್ತಿಗೆ ಆಂಮನವರು ಅಮ್ರುತಂಮನವರು ನೂತನವಾಗಿ ಕ
9. ಟಿಸ್ತ ಮಹತ್ತಿನಮಠದ ಅಂನದಾನದ ಧರ್ಮಕೆಕೊಟ್ಟ ಗ್ರಾಮ
10. ದ ಶಿಲಾಶಾಸನದ ಕ್ರಮವೆಂತೆಂದಡೆ ತೆರಕಣಾಂಬಿಯ
11. ಸ್ತಳದ ಕೇತಿಹಳಿ ಗ್ರಾಮವನೂ ಮೈಸೂರ ವೂರ ವೊಳಗೆ ಅಮ್ರು
12. ತಂಮನವರು ಕಟ್ಟಿಸ್ತ ಮಹತ್ತಿನ ಮಠದ ಅಂನದಾನದ
13. ಧರ್ಮಕೆ ಶಿವಾರ್ಪಿತವಾಗಿ ಕೊಟ್ಟೆವಾಗಿ ಯೀಗ್ರಾಮಗಳ ಚತು
14. ಸೀಮೆಯೊಳಗುಳ್ಳ ಗದ್ದೆಬೆದ್ದಲು ತೋಟ ತುಡಿಕ್ಕೆ ಆಡುಮಗದೆ
15. ಱೆ ಹೊಗೆಹಣ . . . . ಬೇಡಿಗೆದವಸ ಮುಂತಾ
16. ದ ಸರ್ವಸ್ವಾಮ್ಯ ಸರ್ವ ಆದಾಯವನು ಆಗುಮಾಡಿ ಕೊಂ
17. ಡು ಮೈಸೂರ ವೂರವೊಳಗೆ ಅಮ್ರುತಂಮನವ
18. ರ ಮಹತಿನ ಮಠದ ಅಂನದಾನದ ಧರ್ಮವನೂ ಆ
19. ಚಂದ್ರಾರ್ಕವಾಗಿ ನಡಸಿಕೊಂಡು ಬರಲುಳವರು
20. ಯೆಂದು ಕೊಟ್ಟ ಶಿಲಾಶಾಸನ । ದಾನಪಾಲ
21. ನಯೊರ್ಮಧ್ಯೆ ದಾನಾಶ್ರೇಯೋನು ಪಾಲನಂ ದಾ
22. ನಾ ಸ್ವರ್ಗಮವಾಪ್ನೋತಿ ಪಾಲನಾದಚ್ಯು ತಂಪ
23. ದಂ ಸ್ವದತ್ತಾ ದ್ವಿಗುಣಂ ಪುಣ್ಯಂ
24. ಪರದತ್ತಾನುಪಾಲನಂ । ಪರದತ್ತಾಪ
25. ಹಾರೇಣ ಸ್ವದತ್ತಂ ನಿಷ್ಪಲಂಭವೇ
26. ತು । ಪರಮೇಶ್ವರಾಯ ನಮಾಃ

Transliteration.

1. śubhamastu namas tunga-śiraś-chubṃbi-chandra-châmara-
2. chârave ǀ trailôkya-nagarâ-raṃbha-mûla-staṃbhâya Śaṃ-
3. bhave svasti śrî vijayâbhyudaya Śâlivâhana śakava-
4. rusha 1590 sanda vartamâna Kîlaka-saṃvatsarada Nijâ Â-
5. shâḍa śu 2 lû śrîmad-râjâdhirâja-râjaparamêśvara śrî-
6. vîrapratâpa Maisûra Dêvarâjuvoḍeravara kumârarâda
7. Dêvarâjuvoḍeraiyyanavarû Maisûra vûra voḷagaṇa maha-
8. ttige Ammanavaru Amrutaṃmanavaru nûtanavâgi ka-
9. ṭista Mahattina-maṭhada annadânada dharmake koṭṭa grâma-
10. da śilâ-śâsanada kramaventendaḍe Terakaṇâṃbiya-
11. staḷada Kêtihaḷi-grâmavanû Maisûra vûravoḷage Amru-
12. taṃmanavaru kaṭṭista Mahattina-maṭhada annadânada-
13. dharmake Śivârppitavâgi koṭṭevâgi yî grâmagaḷa chatu-
14. sîmeyoḷaguḷḷa gadde beddalu tôṭa tuḍikke âḍu magade-
15. ṟe hogehaṇa bêḍige davasa muntâ-
16. da sarvaśvâmya sarva-âdâyavanu âgumâḍikoṇ-
17. ḍu Maisûra vûravoḷage Amrutaṃmanava-
18. ra mahatina maṭhada annadânada dharmavanû â-
19. chandrârkavâgi naḍasikoṇḍu barluḷavaru-
20. yandu koṭṭa śilâ-śâsana ǀ dâna-pâla-
21. nayôr madhye dânâ śrêyônupâlanaṃ dâ-
22. nâ svargam avâpnôti pâlanâd achyutaṃ pa-
23. daṃ svadattâ dviguṇaṃ puṇyaṃ
24. para-dattâ-nupâlanaṃ para-dattâ-pa-
25. hârêṇa sva-dattaṃ nishphalaṃ bhavê-
26. tu paramêśvarâya namâḥ.

Translation.

Good fortune: Invocatory stanza addressed to Śambhu.

Be it well. On the 2nd lunar day of the bright half of Nija Âshâḍha in the year Kîlaka, 1590th year of the prosperous Śâlivâhana era:—

The illustrious king of kings, Paramêśvara to kings, possessed of valour and glory, Dêvarâju-Voḍeraiya, son of Dêvarâju Voḍer of Mysore, set up the following stone inscription recording the gift of a village for the feeding expenses of Mahattina-maṭha (a monastery of the Vîraśaiva sect) newly built by (his) mother Amrutammanavaru in the town of Mysore:—

As we have granted the village Kêtihaḷḷi in Terakaṇâmbi-sthala as an offering to Śiva for the charity of free feeding in Mahattina maṭha built by Amrutammanavaru in the town of Mysore, all the rights of property and income within the four boundaries of the said villages including rice fields, dry lands, gardens, *tuḍike*, goat-tax, window-tax? (hoge-haṇa), benevolences, gifts of grain will be enjoyed and the charity of providing free meals in the Mahattina maṭha of Amrutammanavaru maintained for long as the sun and moon endure. This is the stone charter.

Imprecatory stanzas in lines 21-25. Salutation to Paramêśvara.

Note.

This inscription tells us that Dêvarâja Oḍeyar, king of Mysore, made the gift of a village for the service of free feeding in a Matt of the Lingâyat sect built by his mother Amrutamma, queen of Dêvarâja Voḍeyar in the town of Mysore. The date of the grant corresponds to 1st July, 1668 A. D. For Amrutamma, queen, see M. A. R. 1930, P. 165. She seems to have been a great patron of the Lingayets.

34.

At the same village Kêtahaḷḷi, on a slab lying near the margosa tree to the south of the Honnamma temple.

Size 6′ × 2′ — 6″.

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಕೇತಹಳ್ಳಿ ಗ್ರಾಮದ ಹೊಂನಂಮ್ಮನ ದೇವಸ್ಥಾನದ ದಕ್ಷಿಣಕ್ಕೆ ಬೇವಿನ ಕಟ್ಟೇಮೇಲೆ ಹಾಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 6′ × 2′ — 6″

1. ಶುಭಮಸ್ತು ಅವಿಘ್ನಮಸ್ತು
2. ಶ್ರೀ ವಿಜಯಾಭ್ಯುದಯ ಶಾಲವಾಹನ ಶಕ ವರ್ಷ ೧೪೫೨ ವರ್ತಮಾನ
3. ಕ್ಕೆ ಸಲು ವಿಕ್ರುತು ? ಸಂವತ್ಸರದ ಮಾಘ ಬಹುಳ ೫ ಆದಲು ಶ್ರೀ ಮ
4. ನ್ಮಹಾರಾಜಾಧಿರಾಜ ಪರಮೇಶ್ವರ ಮೇದಿನೀ ಮೀಸೆಯರ ಗಂಡ ವಿಜಯ ಶ್ರೀ ವೀರ ಅ
5. ಚ್ಯುತದೇವ ಮಹಾರಾಯರು ಪ್ರಿಥ್ವೀರಾಜ್ಯಂಗೆಯುತ್ತವಿರಲು ಯಿಂಮಡಿರಾಹುತ್ತ
6. ರಾಯ ಮಹಾಪಾತ್ರ ಅಯ್ಯನವರ ಕಾರ್ಯಕೆ ಕರ್ತರಾದ ಮಲ್ಲಪನಾಯಕರು ತಗಡೂ
7. ರ ಚಿಕ್ಕಮಲ್ಲ ವೊಡೆಯರಿಗೆ ಕೊಟ್ಟ ಶ್ರೀ ಹರುವಗೆಯ ಶ್ರೋತ್ರಿಯದ ಶಿಲಾಶಾಸನವಾ
8. . . . . ಅಚ್ಯುತರಾಯ ಮಹಾರಾಯರು ನಮಗೆ ನಾ
9. ಯಕತನಕೆ ಪಾಲಿಸಿದ . . . . ಗ್ರಾಮಃ ೧ನು ಶ್ರೋತ್ರಿ
10. ಯದ ಶಿಲಾಶಾಸನವಾಗಿ . . . . ಆ ಗ್ರಾಮಕೆ ಸಲುವ ಚ
11. ತುಸೀಮೆ . . . . ಕೊಠಾರ ಅಣೆ ಅಚ್ಚುಕಟ್ಟು . . . ಕುಂಬಾಳಿದೆಋ
12. ದ . . . . ನೂರವರ್ತನೆ ಸ್ತ
13. ಲದ . . . . ; . . . . ಸರ್ವಸ್ವಾಮ್ಯ ಸರ್ವ್ವ ಅಡಾ
14. ಯುವನು ಅನುಭವಿಸಿಕೊಂಡು . . . . ಗದ ಸ್ವಾಸ್ತಿಯ ವಿವರ
15. . . . . ಸಂವತ್ಸರದ ಆ
16. ಶ್ವೀಜ ಬ ೧೦ . . . . ಕಾ
17. ರ್ತಿಕ ಶು ೧ ಲು . . . .
18. ಟ್ಟ . . . .

19—21 ? . . . .
22. . . . . ಯಾಗಿ ಅ ಚಂದ್ರಾ
23. . . . . , . ಯಿದಕೆ ತಪ್ಪಿ
24. . . . . ಕವಿಲೆಯ ಕೊಂದ ಪಾಪಕೆ ಹೋಹರೂ
25. ವಂದಗೆಯ

Transliteration.

1. śubham astu avighnam astu-
2. śrî vijayâbhyudaya Śâlivâhâna śakavarsha 1452 vartamâna
3. kke salu Vikrutu (?) saṃvatsarada Mâgha bahuḷa 5 Âdalu śrîma-
4. n mahârâjâdhirâja râja-paramêśvara mêdinî-mîseyara-gaṇḍa vijaya śrî vîra-A-
5. chyutadêva mahârâyaru prithvî-râjyaṃ geyuttamiralu Yiṃmaḍi-râhutta-
6. râya Mahâpâtra-ayyanavara kâryake kartarâda Mallapanâyakaru Tagaḍû-
7. ra Chikka Mallavoḍeyarige koṭṭa śrî Haruvageya śrôtriyada śilâ-śâsanavâ-
8. . . . . Âchyutarâya-mahârâyaru namage nâ-
9. yakatanake pâlisida . . . . grâma 1 nu śrôtri-
10. yada śilâ-śâsanavâgi . . . . . . â grâmake saluva cha-
11. tu-śîme . . . . koṭhâra aṇe achchukaṭṭu . . . . kuṃbâṟadeṟe-
12. da . . . . nûra vartane sta-
13. lada . . . . sarva-svâmya sarvva âdâ-
14. yavanu anubhavisi koṇḍu . . . . . gada svâstiya vivara
15. . . . . saṃvatsarada Â-
16. śvîja ba 10 . . . , . . . Kâ-
17. rtika śu 1 lu . . . .
18. ṭṭa . . . .
19-21 ?. . . . .
22. . . . . yâgi â-chandrâ-
23. . . . . yidake tappi
24. kavileya konda pâpake hôharû
25. vandageya.

Note.

This inscription records the gift of the village Haruvage (same as the village Harave two miles off) as *śrôtriya* (quit-rent) to Chikka Malla Voḍeyar of Tagaḍûr by Mallappanâyaka, agent for the affairs of Immaḍi Râhuttarâya Mahâpâtra Ayya, a subordinate of the Vijayanagar king Achyutarâya. The date of the grant is given as Sunday the 5th lunar day of the dark half of Mâgha Ś 1452 Vikritu corresponding to 5th February A. D. 1531. Chikka Malla Voḍeyar, chief of Tagaḍûr-nâḍ is also referred to in E. C. IV, Gundlupet 95 of Ś 1454 or 1532 A. D.

35.

At the village Hire Bêgûr in the same hobli of Harave, on the stone oil-mill to the left of the Banni Mahankâḷi temple.

Size 3′ × 2′ — 6″.

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ಹಿರೇಬೇಗೂರ ಬನ್ನಿ ಮಹಂಕಾಳಿಯ ದೇವಸ್ಥಾನದ ಪ್ರಾಕಾರದ ಎಡಭಾಗದಲ್ಲಿರುವ ಗಾಣದ ಕಲ್ಲಿನಮೇಲೆ.

ಪ್ರಮಾಣ 3′ ×2′ — 6″.

1. ಸ್ವಸ್ತಿಶ್ರೀ ಸಕವರುಸ
2. ೧೨೯೫ ಪರಿಧಾವಿ ಸಂ
3. ವತ್ಸರದ ಆಸ್ವಿ ಸು । ೪
4. ವುತಿಗೆ ಹಿರೆ ತಿರುಮಗ
5. ವುಡನ ಮಗ ಹಾರ
6. ವ ಗವುಡ ಕಚ ಗವುಡ
7. ಡನ ಮಗ ಆಲಗವುಡ
8. ರು ನಡ್ಸಿ ಗಾಣಮಂಗಳ ಮಹ

Note.

This is a record of an oil-mill set up by two gauḍas, Hâravagauḍa, son of Hire Tirumagauḍa and Âlagauḍa, son of Kachagauḍa on the 4th lunar day of the bright fortnight of Âśviyuja in the year Śaka 1295 Parîdhâvi corresponding to October 1, A.D. 1372. It was usual for the villagers to make use of the stone oil-mill for extracting oil from gingilli seeds, etc. and pay a small rent therefor which was used for some charitable purpose. In this case the income must have been set apart for services in the Mahankâḷi temple in the compound of which this inscription is engraved on the oil-mill.

36.

At the same village Hire Bêgûr, on a stone set up in the land of Basavaiya.

Size 2′ — 6″ × 2′ — 0′.

Kannaḍa language and characters.

ಅದೇಹಿರೆಬೇಗೂರು ಗ್ರಾಮದ ಕಾಳಯ್ಯನ ಮಗ ಬಸವಯ್ಯನ ಹೊಲದಲ್ಲಿ ನಟ್ಟಕಲ್ಲು.

1. ಶ್ರೀ ವೀರನಯಕರು
2. ಹಲರಃಕಮಿಬ
3. ಗುತಗೆಕಲಹಕಿದ
4. ತೋಟ್ಟ । ಗೋವಕೊಂದಪ
5. ಪಕೆ ಹೋಹ

Note.

This small inscription records the gift of a garden to one Kamibaguta and the setting up of the inscription stone to record the gift by Vîra-Nâyaka and others (not named). An imprecation is added that he who violates this charity will incur the sin of slaying cows. No date is given. The characters seem to be of the 18th century A.D. Vîra Nâyaka is also referred to in No. 38.

37.

At the village Kulagâṇa in the hobli of Harave, on a stone lying in the field of Puṭṭaṇṇa to the west (No. 183 Revised).

Size 3′ × 1′ — 6″.

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಕುಲಗಾಣಕ್ಕೆ ಪಶ್ಚಿಮ ಪುಟ್ಟಣ್ಣನವರ ಹೊಲದಲ್ಲಿ
ಬಿದ್ದಿರುವ ಕಲ್ಲು (ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು 183ನೆಯ ನಂಬರ್ ಶಾಸನ)
ತಿದ್ದುಪಾಟಾದುದು.

ಪ್ರಮಾಣ 3′ × 1½′

1. ಸಕವರಿಷ ೧೨೦೪ನೆಯ
2. ವಿಸು ಸಂವತ್ಸರದ ಮಕ
3. ರ ಮಾಸ ೧೭ ದಿನದ ಅರ್ದ್ದ
4. ಉದಯದಲಿ ಶ್ರೀಮನು ಮಹಾ
5. ಪ್ರಧಾನಂ ರಾಉತ್ತರಾಯ ಕೇತ
6. ಯ ದಣ್ಣಯ ಕರುರ . . . ವ
7. ದಣ್ಣಯಕರ ಮಗ . ರಿ
8. ದಣ್ಣಯಕರುಂ ಕೆಲ
9. . . . ಸೆ ಮಿಟಣನ ಮಗ
10. . . . . ರ್ಗ್ಗಂ ೫ ಮಣ್ಣುದ . . . . . .
11. ವಾಗಿ ಬಿಟ್ಟದತ್ತಿ ೪॥
12. ಡಿತ . . . ಂ ಸಬೆಯಾ
13. . . . . . . ನಡೆವಂತಾಗಿ ಧಾ
14. ರಾ ಪೂರ್ವಕಂ ಮಾಗಿ
15. ಕೊಟ್ಟೆಉ

Transliteration.

1. Saka-varisha 1204 neya-
2. Visu-saṃvatsarada Maka-
3. ramâsa 17 dinada Ardda-
4. udayadali śrîmanu Mahâ-
5. pradhânaṃ Râuttarâya Kêta-
6. ya-daṇṇayakaru ra . . . . va
7. daṇṇayakara maga . . . ri . . . .
8. daṇṇayakaruṃ kela . . . . .
9. . . . . . se Miṭaṇana maga-
10. . . . . . rggaṃ 5 maṇṇu . . . . .
11. vâgi biṭṭa datti 4 ॥
12. ḍita . ṃ sabeya
13. . . . . . naḍevantâgi dhâ-
14. râ-pûrvakaṃ mâgi-
15. koṭṭeü.

Note.

This inscription is full of lacunæ in lines 6 to 13. It records the gift of some land, dry and wet, to some priest, son of Miṭaṇa, by the mahâpradhâna, râhuttarâya, Kêtaya-daṇṇâyaka and others on the holy occasion of Ardhôdaya on the 17th day of Makara-mâsa in the year Ś 1204 Vishu. The date corresponds to January 11, A. D. 1282. This was the new-moon day of the month Pushya with Śravaṇa-nakshatra. For a definition of Ardhôdaya see p. 101 of the present report.

Kêteya-daṇṇâyaka was a son of Mâdhava-daṇṇâyaka, who was a son of Perumâḷe-daṇṇâyaka, minister of the Hoysaḷa kings Narasiṃha III and Ballâḷa III. Mâdhava-daṇṇâyaka, was the governor of Padinâlkunâḍu with Terakaṇâmbi as his capital. He had numerous titles: a sun to the Modakulaya family, capturer of Nîlagiri, devoted to the observance of êkâdaśi etc. (Gundlupet 69). Kêteya is referred to in Chamarajanagar 76 of S' 1261 and Gundlupet 55 of 1327. Râhuttarâya or Immaḍi Râhuttarâya was one of his titles.

38.

On a stone set up in a dry land in front of the village Kengâki in the same hobli of Harave.

Size 1′ — 0″ × 1′ — 0″.

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ಕೆಂಗಾಕಿಯ ಊರಮುಂದಿನ ಹೊಲದಲ್ಲಿರುವ ಕಲ್ಲು.

1. ವಿರನಾ
2. ಯಕರೂ
3. ಕೊಟ್ಟಕೊ
4. ಡಗೆ

Note.

This is a short record registering the gift of the field in which the inscription slab is set up as a *koḍagi* (rent-free land usually given for some service rendered or expected to be rendered) by Vîra-Nâyaka. The characters are of the 18th century. No date is given.

39.

At the village Sâgaḍe, on the stone pillar standing in front of the Kêśava temple to the left.

Size 6′ × 1′ — 3″.

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ಸಾಗಡೆ ಗ್ರಾಮದ ಕೇಶವ ದೇವಸ್ಥಾನದ ಮುಂದೆ
ಎಡಭಾಗದ ನಿಲವುಗಲ್ಲು ಕಂಬದ ಕೆಳಭಾಗದಲ್ಲಿ.

ಪ್ರಮಾಣ 6′ × 1′ — 3″

1. ಆಂಗಿರಸಂ
2. ವತ್ಸರದ ಮಾ
3. ಘು ಸು ೨ ಆ । ದಂ
4. ದು ಅಬ್ಬಾಗಿಲ
5. ಕೇಸಿಗವುಂಡನ
6. ಮಗ ಹೊಂನಗ
7. ವುಂಡ ಕೇಸವ
8 ದೇವರಿಂಗೆ ಮಾಡಿ
9. ಸಿದ ಕಂಬಗ ೧

Transliteration.

1. Ângira-saṃ-
2. vatsarada Mâ-
3. gha su 2 Â | daṃ-
4. du Abbâgila-
5. Kêsigavuṇḍana-
6. maga Honna-ga-
7. vuṇḍa Kêsava-
8. dêvaringe mâḍi-
9. sida kaṃba 1 ga

Note.

This is a pillar inscription and records that one Honnagavuṇḍa, son of Kêśigavuṇḍa of the village Abbâgil set up this pillar at a cost of 1 gadyâṇa for the Kêśava temple on Sunday the 2nd lunar day of the bright half of Mâgha Ângira. The characters belong to the end of the 13th century and the date may be taken as equivalent to January 22, 1273 A.D., a Sunday.

40

At the same village Sâgaḍe, on a pillar at the right side in front of the Kêśava temple.

Kannaḍa language and characters.

ಅದೇಸ್ಥಳದಲ್ಲಿ ಬಲಭಾಗದ ಕಂಬ.

1. ಆಂಗಿರ ಸಂವ
2. ತ್ಸರದ ಮಾಘ
3. ಸು ೨ ಆದಂದು।
4. ವುಯದಹಳಿಯ
5. ಬಂಕ ಗವುಂಡನ
6. ಮಗ ಕೆಲ್ಲದಾ
7. ಸನು ಕೇಸವದೇ
8. ವರಿಗೆ ಮಾಡಿ
9. ಸಿದ ಕಂಬಗ ೧

Transliteration.

1. Ângira-saṃva-
2. tsarada Mâgha
3. su 2 Âdandu ।
4. Vuyadahaḷiya
5. Bankagavuṇḍana
6. maga Kelladâ-
7. sanu Kêsavadê-
8. varige mâḍi-
9. sida kaṃba ga 1

Note.

This is also similar to the above and is of the same date and was constructed for the same Kêśava temple at the same cost by Kelladâsa, son of Bankagavuṇḍa of Uyadahaḷḷi (Uyyambaḷḷi).

41

At the same village on a stone pillar in the maṇṭapa in front of the Basavêśvara temple.

Kannaḍa language and characters.

ಅದೇ ವೂರಿನ ಬಸವೇಶ್ವರ ದೇವಸ್ಥಾನದ ಎದುರಿಗಿರುವ ಮಂಟಪದ ಬಲಗಡೆ ಕೊನೆಯ ಕಂಬದಲ್ಲಿ ಬರೆದಿರುವುದು.

1. ಪ್ರಮಥಿಸವಕ್ಷ
2. ರದ ಉಮತುರ ಗವಟೆಯರ ॥
3. ಅಕಸಲೆಸೆಟ್ಟಿ ಹೊನಿಮಯಕ.
4. ಬಾಕು ಕಂಬ ಕಂಗ ೯

Note.

This epigraph engraved on a pillar in a manṭapa records that it was made at a cost of 9 gadyâṇas by the goldsmith (akasâle-seṭṭi) Honimaya of Gavaṭeyar in Ummattûr village in the year Pramâthi. The letters seem to be of the 14th century A.D. and Pramâthi may be taken as 1339.

42

At the village Sômasamudra in the same hobli of Harave, on a slab lying in the enbankment of the tank named Kâḷikere.

Size 5′ × 3′

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ಸೋಮಸಮುದ್ರದ ಕಾಳಿಕೆರೆ ಏರಿಯಮೇಲೆ ಇರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5′×3′

ಮುಂಭಾಗ.

1. ಶುಭಮಸ್ತು ಶ್ರೀಮನ್ಮಹಾಮಂಡಲೇಶ್ವ
2. ರ ಅನೆಯಬೆಂಟೆಯರಾಯರು ವುಂಮ
3. ತ್ತೂರ ಸೋಮೇದೇವ ಮಹಾ ಅರಸುಗಳೂ ಉಯ್ಯ
4. ಂಬಳಿಯ ಸ್ಥಳದಲ್ಲಿ ಸೋಮಸಮುದ್ರವೆಂಬ ಕೆಱೆಯ
5. ನೂ ಕಟ್ಟಿಸಿ ಆ ಕೆಱೆಯೂ ಬಹುಕಾಲವಿದ್ದು । ಶಾಲಿ
6. ವಾಹನಶಕ ವರುಷ ೧೪೭೫ ಸಂದ ಪ್ರಮಾದೀಚ ಸ
7. ಂವತ್ಸರದ ಕಾರ್ತ್ತಿಕಮಾಸದಲ್ಲಿ ವಡೆದು ೧೬ ವರು
8. ಷ ಬಿದ್ದುಯಿರಲಾಗಿ ಶುಕ್ಲ ಸಂವ [ತ್ಸ] ರದ ಕಾರ್ತ್ತಿ
9. ಕ ಶು ೧ ದಲ್ಲಿ ಅರೆಕುಠಾರದ ವೀರಭದ್ರ ನಾ
10. ಯಕರ ಮಕ್ಕಳು ಭಾಳಲೋಚನನಾಯಕರು
11. ಜೀರ್ನ್ನೋದ್ಧಾರವ ಮಾಡಿದರೂ ಮಂಗಳ ಮಹಾ
12. ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Transliteration.

1. śubbam astu śrîman mahâ-maṇḍalêśva-
2. ra Aneya-bêṇṭeyarâyaru Vuṃma-
3. ttûra Sômêdêva-mahâ-arasugaḷû Uyya-
4. ṃbaḷiya-sthaḷadalli Sômasamudravemba keṟeya-
5. nû kaṭṭisi â keṟeyû bahu-kâlaviddu ! Śâli-
6. vâhana śaka varusha 1475 sanda Pramâdîcha-sa-

7. ṃ-vatsarada Kârttika-mâsadalli vaḍedu 16 varu-
8. sha biddu yiralâgi Śukla-saṃva[tsara]rada Kârtti-
9. ka su 1 dalli Arekuṭhârada Vîrabhadranâ-
10. yakara makkaḷu Bhâḷalôchana-nâyakaru
11. jîrnnôddhârava mâḍidarû mangaḷa mahâ
12. srî srî srî

Translation.

Good fortune. The illustrious mahâmaṇḍalêsvara, hunter of elephants, Sômêdêva-mahâ-arasu of Ummattûr, having constructed a tank called Sômasamudra in Uyyamballi-sthaḷa and the tank, after the lapse of a long time, having breached in the month of Kârtika in the year Pramâdîcha, 1475th year of the Śâlivâhana era, and no repairs having been made for 16 years :—

On the 1st lunar day of the bright half of Kârtika in the year Śukla, Bhâḷalôchana-nâyaka, son of Vîrabhadra-nâyaka of Arekuṭhâra repaired the tank. Good fortune.

Note.

This is an instance of the great attention paid to the construction of new tanks or repairs of breached tanks by the rulers of this country. The tank on the bund of which this inscription stone is set up is a huge reservoir of the old type and is still sometimes called Sômasamudra after the Ummattûr chief of the name of Sômêdêva who constructed it. Another name Kâḷikere is now applied to the tank but the village nearby is still called Sômasamudra.

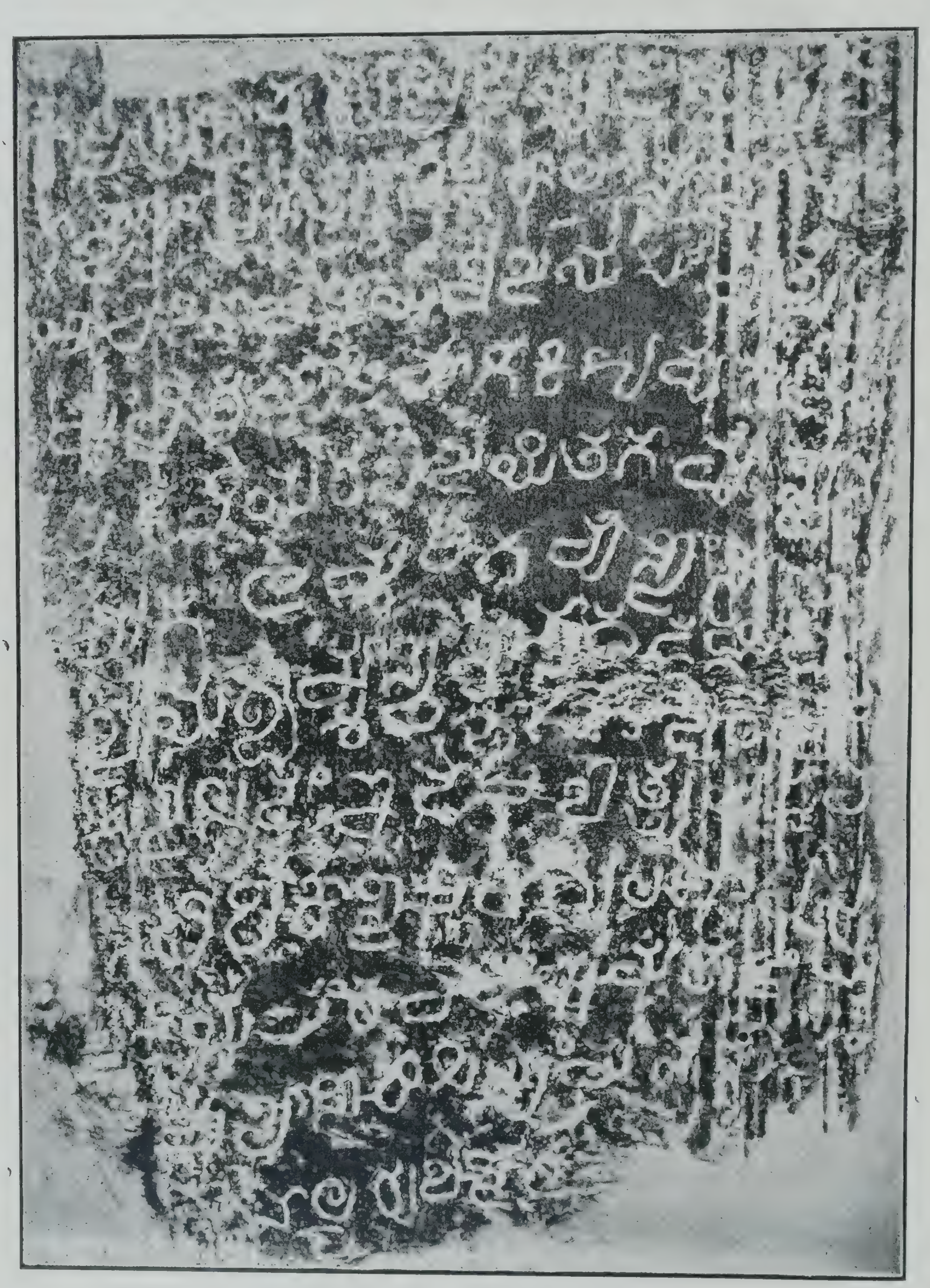
The tank is said to have breached in the month of Kârtika of Pramâdîcha, Ś 1475 corresponding to October of 1553 A. D. and it was repaired by the chief Bhâḷalôchana-nâyaka of Arekuṭâra (now called Châmarâjanagar), son of Vîrabhadranâyaka, on the 11th October 1569 A. D. (Śukla Kâr. su 1).

Ummattûr is a village in the Châmarâjanagar Taluk at about a distance of 20 miles from Sômasamudram and was the capital of the Pâḷḷegârs known as the Ummattûr chiefs who seem to have ruled there for about a hundred and fifty years till it was annexed in 1613 A. D. by the Mysore king Râja Voḍeyar (see E. C. IV Intr. p. 27).

Sômêdêva-mahâ-erasu of this record is probably the same as Vîra-Sômêrâya Vaḍeyar referred to in an inscription of 1482 (E. C. IV Chamarajnagar 185) at the village Harave, who had the same titles mahâmaṇḍalêsvara, gaja-bêṇṭekâra and is said to have made a gift of land under the tank Śômasâgara constructed by him in Uyyamahaḷḷi-sthaḷa.

Vîrabhadranâyaka, the father of the chief who repaired the tank was the ruler of Arekuṭâra and son of Kâmyappa Nâyaka (Chamarajnagar 93 of Ś 1454).

STONE INSCRIPTION OF CHALUKYA PERMMADI.



(No. 43 p. 139).

43

At the same village Sômasamudra, on the back side of the above slab.

Kannaḍa language and characters.

PLATE XXIII.

ಅದೇ ಕಲ್ಲಿನ ಹಿಂಭಾಗ.

ಹಳಗನ್ನಡಕ್ಷರ.

1. ಸ್ವಸ್ತಿ ಶ್ರೀ ಚಾಳುಖ್ಯ ಪೆರ್ಮ್ಮಾಡಿ ಪ್ರಿಥುವಿ
2. ರಾಜ್ಯಂಗೆಯ್ಯುತ್ತಿರೆ ಸಖಕಾಲಂ ನೊಂಭೈನೂ
3. ಱ ಪದಿನಾಱನೆಯ ವಿಜಯ ಸಂವತ್ಸರ
4. ಮುಂ ಚೈತ್ರಮಾಸ ಮಾಗೆ ಕಿಱುವುಸೂರ
5. ಪೆರ್ಗ್ಗಲಿಯರ ಬಿಜಯಿತ ಗಾವುಣ್ಡನ
6. ಮಗಂ ಅಮ್ಮಡಿಗಾವುಣ್ಡಂ ನೊಳಂ
7. ಬೆಯಗ್ವಾರ್ಮ್ಮಣ್ಡನ ಭಾಗದದಸ್ಸಿವ

7·b ಭಾಗಂಗೊಣ್ಡು ಕೆಱೆಯ
8. ಕಟ್ಟಿಸಿದಂ ಇದಱ ಬಿತ್ತುವಟ್ಟವ
9. ನೞಿಪಿಕೊಣ್ಡವ ದೇಗುಲವಂ ಬಸ
10. ದಿಯುಮಂ ಕವಿಲೆಯುಮಂಕೆಱೆಯು
11. ಮಂಬಾಣರಾಸಿಯುಮನೞಿದಂ
12. ಇ ನಾಲ್ವರುಂ ಬಿಟ್ಟರ್

Transliteration.

1. svasti srî Châḷukhya-Permmâḍi prithuvi-
2. râjyaṃ-geyyuttire Sakha-kâlaṃ ombhainû-
3. ṟa padinâṟaneya Vijaya-saṃvatsara-
4. muṃ Chaitra-mâsamâge Kiṟuvusûra
5. Perggaliyara Bijayitagâvuṇḍana
6. magam Ammaḍi-gâvuṇḍam Noḷaṃ-
7. beya-gvârmmaṇḍana bhâgada dassiva-

7b. bhâgaṃ goṇḍu keṟeya
8. kaṭṭisidam idaṟa bittuvaṭṭava-
9. n aḻipi koṇḍava dêgulavaṃ basa-
10. diyumaṃ kavilyumaṃ keṟeyu-
11. maṃ Bâṇarâsiyuman aḻidaṃ
12. i-nâlvaruṃ biṭṭar.

Translation.

Be it well. When the illustrious Châḷukhya-Permmâḍi was ruling the earth, during the 916th year of the time of Śaka, the month Chaitra of the year Vijaya, Ammaḍigâvuṇḍa, son of Bijayita-gâvuṇḍa, *Pergaliyar* (pergaḍe?) of Kiṟuvusûr took the share corresponding to one-tenth? (*dassiva*) from the share of Noḷambeya-gvârmmmaṇḍa and built the tank. He who takes away the *bittuvaṭṭa* of this will have destroyed the temple, *basadi*, tank and Bâṇarâsi (Benares). These four persons have made the gift.

Note.

This records the construction of a tank by one Ammaḍigâvuṇḍa of the above village. The inscription is dated in the month Chaitra of Śaka 916 Vijaya. Śaka

915 corresponds to Vijaya and Chaitra of that year coincides with March-April 993 A. D. No tithi is given. The king during whose reign the tank was constructed is named Châḷukya Permmâḍi. Apparently the name indicates the Châḷukya king at the time. Tailapa II who had wrested the sovereignty from the Râshṭrakûṭas was the Châḷukya king from 973 to 997 A. D. and the name Châḷukya Permmâḍi probably refers to him. It may be noted that another inscription in the same district, *i.e.*, at Kuḍakûru in Hunsur Taluk (E. C. IV Hunsur 50) dated Śaka 919 Hêmaḷambi also refers to the reign of Châḷukya Permmânaḍi (and his daughter Pampâdêvi).

Lastly, it is on the other side of this inscription slab that the previous record is engraved. Apparently the authorities entrusted with the task of putting up the inscription found this slab handy and did not hunt for a fresh inscription stone. Kiruvusûr is the same as Kiṟugasûr near Sômasamudra. For the expenses incurred in the construction of the tank, Ammaḍigâvuṇḍa seems to have obtained one-tenth of the lands belonging to Noḷambeya-gvârmmaṇḍa.

Noḷambeya-gvârmmaṇḍa seems to have been at first entrusted with the duty of building the tank but transferred his rights to Ammaḍigavûṇḍa (line 7 and 7b). The meaning, however, of these lines is not very clear.

A tax or a portion of the land under the tank seems to have been allotted for its repairs. This was probably called *bittuvaṭṭa*. [See M. A. R. 1929, p. 74]. There is an imprecation in line 8 against the authorities who might confiscate the right.

The last line speaks of four persons having made the grant. But their names are not given in the record except only one noticed before.

44

On the pedestal of the Âñjanêya image lying in a tank in the deserted village Uyyamahaḷḷi in the hobli of Harave.

Size 3′ × 1′ — 6″

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ಬೇಚರಾಕ್ ಉಯ್ಯಮಹಳ್ಳಿಯ ಆಂಜನೇಯ ವಿಗ್ರಹದ ಕೆಳಗಣ ಶಾಸನ.

ಪ್ರಮಾಣ 3′×1½′

1. ಅಂಗಿರಸಂವ । ಬಾದ್ರಪ
2. ದಸು ೫ ವ ವುಯ್ಯಮಹ
3. ಳಿಯ ನಾಡಗವುಡ ಮಾ
4. ದಿಯಂಣ ದೇಮಪ್ಪ ಇವರೊ
5. ಳಗಾದ ಸಮಸ್ತ ಗವುಡು
6. ಗಳು ಮಂಚೋಜನ ಮಗ
7. ಕಟೋಜಗೆ ವುಂಡೆಮಾನೆಯನು ಕೊ
8. ಡಿಗೆಯಾಗಿ ಕಲ್ಲ ಹುಱ
9. ದು ಕೊಟ್ಟವುಂಬಳಿ ಶ್ರೀ ಶ್ರೀ

Transliteration.

1. Âṅgira-saṃva ǀ Bâdrapa-
2. da su 5 Va Vuyyamaha-
3. ḷiya nâḍagauḍa Mâ-
4. diyaṃṇa Dêmappa ivaro-
5. ḷagâda samasta-gavuḍu-
6. gaḷu Mañchôjana maga
7. Kaṭôjage vunḍemâneyanu ko-
8. ḍigeyâgi kalla hui-
9. du koṭṭa vuṃbaḷi śrî śrî

Note.

This records the gift of Vunḍemâneya (name of a field) as koḍige to Kaṭôja, son of Mañchôja by Mâdiyaṇṇa, nâḍugauḍa of Uyyamahaḷḷi, Dêmappa and other gauḍus. Apparently, Kâṭôja was a stone engraver or carpenter as his name indicates. The date is given as Âṅgirasa sam-Bhâdr. śu' 5 Va. The characters seem to be of the 14th century and the date may correspond to Thursday August 27, 1332 A.D. (taking S' 1254 Âṅgirasa as the year meant).

45

On a boulder in the field of Êcham Basappa to the north of the deserted village Uyyamahaḷḷi.

Size 2′ — 6″ × 2′

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇಹೋಬಳಿ ಬೇಚರಾಕ್ ಉಯ್ಯಮಹಳ್ಳಿಯ ಉತ್ತರದಲ್ಲಿ ಏಚಂಬಸಪ್ಪನ ಹೊಲದಲ್ಲಿರುವ ಹುಟ್ಟುಗಲ್ಲಿನಮೇಲೆ ಬರೆದಿರುವುದು.

ಪ್ರಮಾಣ 2′—6″×2′

1. ರಾಮದೇವನ ಕಾಲ
2. ದಲಿ ಉಯಂಮಹಳ್ಳಿಯ
3. . . . . ಸುಂಕದಾಯವನು
4. ಶ್ರೀ ಹನುಮಂತದೇವರ ದೀಪಕೆ
5. ಕೊಟ್ಟರು ಅದಂಮನಾವನಾದರು
6. ಅಳಿಪಿದಡೆ ಗಂಗೆ ತಡಿ
7. ಯಲಿ ಬ್ರಾಹ್ಮರ ಕೊಂ
8. ದ ಪಾಪಕ್ಕೆ ಹೋಹ
9. ರೂ

Transliteration.

1. Râmadêvana kâla-
2. dali Uyaṃmahaḷḷiya-
3. . . . . . sunka-dâyavanu
4. śrî Hanumanta-dêvara dîpake
5. koṭṭaru a damma [va] n âvanâ-daru
6. aḷipidaḍe Gange-taḍi-
7. yali Brâhmara kon-
8. da pâpakke hôha-
9. rû-

Note.

This inscription registers the grant of income from tolls in the village Uyyamahaḷḷi (now called Uyyambaḷḷi, a deserted village near Nanjedêvarapura) for the service of offering lights before the god Hanumantadêvaru during the time of the king Râmadêva. The usual imprecation is given for those who violate the grant. No date is given. The characters seem to belong to the latter part of the 16th century A. D. Râmadêva of this record is probably the same as Râmarâja, king of Vijayanagar referred to in Chamarajanagar 28 of 1530. See also No. 32 of the present report.

46

At the village Kâḷanahuṇḍi in the hobli of Harave, on a boulder to the north-west of the Âñjanêya temple.

Kannaḍa language and characters.

ಅದೇ ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರವೇ ಹೋಬಳಿ ಕಾಳನಹುಂಡಿ ಆಂಜನೇಯದೇವಸ್ಥಾನಕ್ಕೆ
ವಾಯವ್ಯದಿಕ್ಕಿನ ಬಂಡೆಯಮೇಲೆ.

1. ೦ ಯಿಶ್ವರ ಸಂವತ್ಸರದ ಕಾರ್ತ್ತಿಕ ಶು ೧ ಲೂ ಮಲೆಪ್ಪವೊಡೆಯ
2. ೦ ರೂ ನಂಜಯ್ಯ ಒಡೆಯರ ಮಕ್ಕಳು ಲಿಂಗಂಣವೊಡೆಯರಿಗೆ ಕೊಟಪು
3. ೦ ರಗುತ್ತಿಗೆ ಕೊಳೆಗನಪುರಕ್ಕೆ ಗ ೧೩ ॥ ಸೋಮಸಮುದ್ರಗದ್ದೆ ಗ ೩ ಉಭಯಂತೆ
4. ಱುವುದು ಗ ೧೬ ಖಣಾಕಠರಿಗೆ ಯಿಲ್ಲ ಸುಂಕಗಣಾಚಾರ ಯಿಲ್ಲ ಸ್ತಾನಮಾನ್ಯ ಪೂ
5. ರ್ವಮರಿಯಾದಿ ಕಟೆಯನಿರನೂ ನಿಂಮಗದೆಗೆ ಕೊಡುತೆ ಉ ಅಕಟ್ಟೆಯಲು
6. ೦ ಕಬುಕಾರಗೆಣಸು ಯೇನನಾದರೂ ಬಿತ್ತಿಕೊಂಬಿರಿ ಒಳವಾಱು
7. ಹೊಱವಾಱು ಪುರದೊಳಗುಯೆಂದು ಮಾಲ್ಲನೂರ ಸೋ
8. ಮರಸನ ಬರಹ ॥ ನಂಜಯದೇವರು

Transliteration.

1. °Yiśvara-samvatsarada Kârttika śu 1 lû Maleppavoḍeya-
2. °rû Nanjayya-oḍeyara makkaḷu Lingaṇṇa-oḍeyarige koṭṭa pu-
3. °ra-guttige Koḷeganapurakke ga 13 ॥ Sôma-samudra gadde ga 3 ubhayaṃ te-
4. ṟuvudu ga 16 khaṇâ kaṭharige yilla sunka gaṇâchâra yîlla stâna mânya pû-
5. rva mariyâdi kaṭeya nîranû nimma gadege koḍutêü â-kaṭṭeyalu
6. ° kabu kârageṇasu yênanâdarû bittikombiri oḷavâṟu
7. hoṟavâru puradoḷagu yendu Mâllanûra Sô-
8. marasana baraha ॥ Nanjayadêvaru.

Note.

This records the gift of the village Koḷeganapura and some lands in Sômasamudra with an annual payment of a quit-rent of 16 gadyâṇas, made by Maleppa Voḍeyar to Liṅgaṇṇa Oḍeyar, son of Nañjayya Oḍeyar. He was to be exemptêd from the payment of certain taxes *khaṇa* (threshing-floor tax), *kaṭharige* (granary tax), customs dues, and *gaṇâchâra*. The donee was to enjoy *sthâna-mânya* and was to be permitted the use of water from a *kaṭṭe* (embankment) for irrigation, and grow sugar-cane and *kâra geṇasu* (sweet potato of the rainy season). The donee was also to receive all tolls on imports, exports and *puradoḷagu* (?).

The grant was written by Sômarasa of Mallanûr. The signature of the donor is given as Nañjayadêvaru. The date of the grant is the 1st lunar day of the bright half of Kârtika in the year Îsvara. The letters appear to belong to the 17th century and the date may correspond to October 8, 1637 A. D. Nothing is known about this Maleppa Voḍeyar.

47

On a slab set up near the kitchen of Karivarada Veṅkaṭaramaṇasvâmi temple on the Mudibeṭṭa hill near the village Gâḷipura in the hobli of Haradanhaḷḷi.

Size 4′ × 1′— 6″

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರದನಹಳ್ಳಿ ಹೋಬಳಿ ಗಾಳಿಪುರಕ್ಕೆ ಸೇರಿದ ಮುದಿಬೆಟ್ಟದ ಮೇಲೆ
ಕರಿವರದ ವೆಂಕಟರಮಣಸ್ವಾಮಿಯ ದೇವಸ್ಥಾನದ ಅಡಿಗೆ ಮನೆಗೆ ಒರಗಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4′×1′—6″

1. ಸ್ವಸ್ತಿ ಶ್ರೀ ವಿಜ
2. ಯಾಭ್ಯುದಯ ಶಾ
3. ಲಿವಾಹನ ಸಕ
4. ವರುಷ ೧೬೮೮
೫. ಸಂದ ವ್ಯೆಯಸಂ
6. ಮಾಗ ಬ ೧೪ ಲು
7 ಅ [ರಿ ಕೊಟಾರದ ?] ಹಿರಿ
8 ಚೆಂನರಾಜ

Note.

This inscription gives the name Hiri Chennarâja (chief) of Arikoṭhâra and the date S′ 1688 Vyaya sam. Mâgha ba 14 equivalent to February 27, 1767 A.D. and no other information. Apparently, it records the construction of either the kitchen near which it is set up or the compound wall of the Veṅkaṭaramaṇa temple by the above chief. Arikoṭhâra was the old name of the present town called Châmarâjanagar.

48

On a vîragal near a temple in the deserted village Bommanahaḷḷi in the hobli of Haradanahaḷḷi.

Size 6′ × 4′

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರದನಹಳ್ಳಿ ಹೋಬಳಿ ಬೇಚರಾಕ್ ಬೊಂಮನಹಳ್ಳಿ ಗ್ರಾಮದ
ದೇವಸ್ಥಾನದ ಸಮೀಪದಲ್ಲಿರುವ ವೀರಗಲ್ಲು

ಪ್ರಮಾಣ 6′×4′

1. ಸರ್ವ್ವಧಾ [ರಿ] ಸಂವತ್ಸರ ಕಾರ್ತ್ತಿಕ ಸು ೧ ಶಟಿನಡಲಿ
2. ಸೋಂಣೆಯನಾಂಯಕರು ತಂನವಾಗ ಬಇರುವಿಗೆ ಹೊಇಸಿದ
3. ವೀರಗಲು

Note.

This is a vîragal recording the death of a warrior named Bayiru, son of Soṇṇeya-nâyaka in Śaṭinâḍ and the setting up of the vîragal by the father of the deceased. The date is given as Sarvadhâri sam. Kârtika śu 1. The characters seem to be of the 17th century, and the date may be regarded as equivalent to A.D. 1648.

49

In the village Basavâpura in the same hobli of Haradanahaḷḷi, on a vîragal set up near the road in a wet land.

Size 5′ × 4′

Old Kannaḍa characters and language.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಹರದನಹಳ್ಳಿ ಹೋಬಳಿ ಬಸವಾಪುರಕ್ಕೆ ಉತ್ತರ ರಸ್ತೆಪಕ್ಕದಲ್ಲಿ
ವೆಂಕಟಯ್ಯನ ಛತ್ರದ ಅಯ್ಯಂಗಾರ್ಯರ ಗದ್ದೆಯಲ್ಲಿ ನಟ್ಟಿರುವ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 5′×4′

ಪೂರ್ವದ ಹಳಗನ್ನಡಕ್ಷರ.

1. ಸ್ವಸ್ತಿ ಸತ್ಯವಾಕ್ಯ ಕೊಙ್ಗುಣಿವರ್ಮ್ಮ ಧರ್ಮ್ಮಮಹಾರಾಜಾಧಿರಾಜ
2. ಕೊವಳಾಲಪುರವರೇಶ್ವರ ನನ್ದಗಿರಿನಾಥ ಶ್ರೀಮತ್ಪೆರ್ಮ್ಮಾನಡಿ
3. ಗಳಾ ತಮ್ಮಂ ಬೂತರಸ ತಮ್ಮ ಕುದಿರೂರೊಳ್ಕವಿ . . . . ಬವರದೊಳ್ಕೆ
4. ಚ್ಚುಱುಬಿಸತ್ತೊ ಅವರ ಮಾಮ ತಿಮ್ಪವೆದೆಯ ಮಾದವಾಡಿಯ ಬಾಳ್ಗಚ್ಚುಕೊಟ್ಟೊ

ಅಡ್ಡಪಟ್ಟಿ.

5. ಮಚ್ಚ
6. ಱಿಪರ
7. ರಸ
8. ಬಾಣ
9. ಗಾವುಣ್ಡ
10. ಬಾಳ್ಗಚ್ಚು
11. ಮರಿಯಾ
12. ದಿಯೊ
13. ಳೆ ಸ
14. ಲ್ವುದು ಇದ ಆವನೊರ್ವ್ವನು ಮೋಹದೊಳು ಅಳುಪಿ . . . . .
15. ವಾರಣಾಶಿಯುನಟಿದ ಪಾಪದೊಳು . . . . . .
16. . . . . .

Transliteration.

1. svasti Satya-vâkya Koṅguṇi-varmma dharmma-mahâ-râjâdhirâja
2. Kovaḷâla-pura-varêsvara Nandagirinâtha śrîmat Permmânaḍi-
3. gaḷâ tammam Bûtarasa tamma Kudirûroḷ Kavi . . . bavaradoḷ ke

4. chch uṟubi satto avara mâma Timpamedeya
   Mâdavâḍiya bâḷgaḻchu koṭṭô.

On a band of the above viragal.

5. machcha.
6. ṟipara-
7. rasa
8. Bâṇa-
9. gâvuṇḍa
10. bâḷgaḻchu-
11. mariyâ-
12. diyo-
13. ḷe sa-
14. lvudu ida âvan orvvanu môhadoḷu aḷupi . . . . .
15. Vâraṇâśiyan aḻida pâpadoḷu.
16. . . . . .

Translation.

Be it well. Bûtarasa, younger brother of Satyavâkya Konganivarma dharma-mahâ-râjâdhirâja, lord of the excellent city of Nandagiri, the illustrious Permânaḍi died in his Kudirûr after displaying his valour (kechchurubi). His uncle (mâma) Timpamedeya gave away Mâdavâḍi as *bâḷgaḻchu* (lit. washing the sword) or a grant for heroism. Bâṇagâmuṇḍa, destroyer of those who feel envious (is the donee ?). (The land is) granted according to the rule of *bâḷgaḻchu*. He who out of greed seizes this will incur the sin of destroying Benares.

The exact meaning of the inscription cannot be made out especially as some letters are lost in line 3. It is difficult to say whether Bâṇagâvunda is the donor and the uncle of the hero. Similarly Timpamedeya might mean belonging to the division Timpamede.

Note.

This is a vîragal of the time of the Ganga kings and illustrates how kings rewarded warriors who fought for them and died in battle. Their relatives were presented with grants of land. Such grants are known as *raktakoḍage*, *nettarugoḍage*, *bâḷgaḻchu*, *sivane*, etc., in the inscriptions.

No date is given in the grant. The characters seem to belong to the end of the 9th century and beginning of the 10th century. Some letters are worn out in line 3. The Gaṅga king is merely given the usual titles and is called Permmânaḍi. It is difficult to determine who he was. His younger brother Bûtarasa is stated to have died in battle. We have a Gaṅga prince of the name in 870 A. D. (E. C. III Nanjangud 75), younger brother of the king Satyavâkya II. Mr. Rice says that Bûtarasa must have died before his elder brother the king, as Eregaṅga, his son, became the Yuvarâja about 886 A. D. (Mysore and Coorg from Inscriptions, P. 44). It is therefore probable that Bûtarasa of this record is identical with the above Gaṅga prince Bûtarasa and Perumânaḍi with Râchamalla II. The date of the record may thus be taken to be about 886 A. D. as Bûtarasa is stated to have died in battle in this inscription.

50

At the village Doḷḷipura in the hobli of Chandakavâḍi, in a dry land to the west.

Size 5′ × 4′

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ದೊಳ್ಳಿಪುರಕ್ಕೆ ಪಶ್ಚಿಮ
ಶೀರುಹಳ್ಳಕ್ಕೆ ಪಶ್ಚಿಮದ ಹೊಲದಲ್ಲಿ.

ಪ್ರಮಾಣ 5′×4′.

1. ಶ್ರೀ ಗುರುವೇ ಸರಣು ಶ್ರೀ ಹರಿಯೇ ಸರಣು ॥ ಸ್ವಸ್ತಿಸಮಸ್ತ ಭುವನಾಶ್ರಯಂ ಸಕಳವಿಬು
2. ಧಜನ ಸಂಸ್ತೂಯಮಾನ ಗುಣ ಗಣಾಸ್ರಯಂ ಶ್ರೀ ಪ್ರಿಥ್ವೀವಲ್ಲಭಂ ಮಹಾರಾಜಾಧಿರಾಜ ಪ
3. ರಮೇಸ್ವರಂ ದ್ವಾರಾವತೀ ಪುರವರಾಧೀಸ್ವರಂ ಯಾದವ ಕುಳಾಂಬರದ್ಯುಮಣಿ ಸಮ್ಯಕ್ತ್ವ
4. ಚೂಡಾಮಣಿ ಮಲೆರಾಜ ರಾಜ ಮಲ್ಪರೊಳು ಗಂಡ ಗಂಡಭೇರುಂಡ ಕದನ ಪ್ರ
5. ಚಂಡ ಣೇಕಾಂಗ ವೀರನ ಸಹಾಯು [ಸೂರ] ಸನಿವಾರಸಿದ್ಧಿ ಗಿರಿದುರ್ಗ್ಗಮಲ್ಲಚಲದಂಕರಾ
6. ಮ ಸಂಗ್ರಾಮ ಭೀಮ ವೈರೀಭಕಂಠೀರವ ಮಗರರಾಜ್ಯ ನಿರ್ಮ್ಮೂಲ ಚೋಳರಾಜ್ಯ ಪ್ರತಿಷ್ಠಾ
7. ಚಾರ್ಯ್ಯನು ಪಾಂಡ್ಯರಾಜ್ಯ ಸಮುದ್ಧರಣ ನಿಸ್ಸಂಕ ಪ್ರತಾಪ ಚಕ್ರವರ್ತ್ತಿ ಹೊಯ್ಸಳ ಬು
8. ಜ ಬಳ ಶ್ರೀ ವೀರನಾರಸಿಂಹ್ಯದೇವರ್ಸರು ಶ್ರೀ ಮದ್ರಾ (ಳ) ಜಧಾನಿ ದೋರಸಮುದ್ರದ ನೆಲೆ ವೀಡಿ ನೊ
9. ಳು ಸುಖ ಸಂಖಥಾ ವಿನೋದದಿಂ ಪ್ರಿಥ್ವೀರಾಜ್ಯಂ ಗೈಯ್ಯುತ್ತಿರ್ದ್ದಲ್ಲಿ ॥ ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಜಗದ್ವಿನಮ
10. ತಿ ಏರ್ಯ್ಯರುಂ ಭೂ ದೇವಿ ಲಬ್ಧವರ ಪ್ರಸಾದರುಂ ಮೇಘವಾಹನ ಪ್ರಸಾದ ಜನಿತ ಜೀವನರು
11. ಬಲಭದ್ರ ದೇವರಪುತ್ರರುಂ ವ್ಯಾಳಿಧ್ವಜ ವಿರಾಜಮಾನ ರಾಜಹಂಸರುಂ ಎಂಭತ್ತನಾಲ್ಕು ಲಖ್ಬ
12. ಯೋನಿಮುಖಜೀವಕ್ಕಾದರರುಂ ಎಲ್ಲಾ ಸಮೆಯಕ್ಕುತ್ತವರ್ಮನೆಯೆನಿಪರುಂ ಸಮಸ್ತ ಧ
13. ರ್ಮ್ಮ ಪ್ರತಿಪಾಲಕರುಂ ಆಶ್ರಿತ ಜನಕಲ್ಪ ವ್ರಿಕ್ಷರುಂ ದೇವ ದ್ವಿಜಕ್ಷತ್ರಿಯರ್ಗ್ಗೆತ
14. ಲೆಬಾಗುತ್ತ ಬೆಸಗೆಯ್ದು ನಡವ ಸಜ್ಜನ ಮಕ್ಕಳುಂ ಶ್ರೀ ಮತುಪ್ರತಾಪ ಚಕ್ರವರ್ತ್ತಿ
15. ಹೊಯ್ಸಳ ಶ್ರೀ ವೀರ ನಾರಸಿಂಹ್ಯದೇವರ ದಿವ್ಯ ಶ್ರೀ ಪಾದ ಪದ್ಮಾರಾಧಕ
16. ರು ಯಿಪ್ಪರು ? ಮಾರನಾಡದಕಾಱೆ ನಾಡ . . . .
17. . . . .
18. . . . .
19. . . . .

ಹಿಂಭಾಗ

20. ಚವಾಡಿಯ ಅಲ್ಲಾಳ ಗವುಡ ನಗರಲ ಕೊಡಿಯಾಂಡೆ ।
21. ಹಂಡರಕನಹಳ್ಳಿಯ ಚಿಕ್ಕಗವುಡ ಹಟಲಕೋಟೆಯ ಮ
22. ರಬೆಗವುಡ ರಾಘವಗವುಡ ತಿಬ್ಬಿಹಳಿಯ ಮಾದಿಗವುಡ
23. ಎಱಗನಹಳ್ಳಿಯ ಮೋಟಗವುಡನೊಳಗಾ [ದ] ಸಮಸ್ತ ಪ್ರಭು ಗ
24. ವುಡುಗಳ್ಕೂಡಿ ಸ್ವಸ್ತಿ ಶ್ರೀ ಸಕವರುಷಂ ೧೨೧೨ನೆಯ ವಿರೋ

25. ಧಿ ಸಂವತ್ಸರದ ಆಷಾಡ ಸು ೧೧ ಬ್ರಿ । ಅನುರಾಧ ನಕ್ಷ
26. ತ್ರದಲುಃ । ಶ್ರೀ ರಂಗದ ಶ್ರೀ ರಂಗನಾಥನ ಪ್ರೊಹಿತ ಕೂ
27. ರತ್ತು ಶ್ರೀ ವೇದಬ್ಯಾಸ ಚತುರಿಗ ಪೆಱಂದ ಪೆರುಮಾಳಾದ ಪೆರಿಯ
28. ಭಟ್ಟಾರಕರಿಗೆಂದುಯೆಣ್ಣೆನಾಡ ಗುಡ್ಡವಾಡಿಯನು ಚತುಸ್ಸೀಮಾಂ
29. ತ ದೊಳಗಾಗಿ ಸರ್ವ್ವ ಮಾನ್ಯವಾಗಿ ಧಾರಾಪೂರ್ವ್ವಕವಾಗಿ ಈ ಧರೆ ಚ
30. ಂದ್ರಾರ್ಕ್ಕ ತಾರಾಂ ಬರ ರುಳ್ಳನಕ

Transliteration.

(Front side)

1. śrî-guruvê saraṇu ॥ śrî ariyê saraṇu ॥ svasti samasta-bhuvanâśrayaṃ sakaḷa-vibu-
2. dha-jana-saṃsthûyamâna-guṇa-gaṇâsrayaṃ śrî-prithvîvallabhaṃ mahâ râjâdhirâja pa-
3. ramêsvaraṃ Dvârâvatî-puravarâdhî-svaraṃ Yâdava-kuḷâṃbara-dyumaṇi samyaktva-
4. chûḍâmaṇi malerâjarâja malparoḷugaṇḍa gaṇḍabhêruṇḍa kadanapra-
5. chaṇḍan êkângavîran asahâya [sûra] sanivârasiddhhi giridurggamalla chaladankarâ-
6. ma sangrâmabhîma vairîbha-kaṇṭhîrava Magara-râjya-nirmmûla Chôḷa-râjya-pratishṭhâ-
7. chăryyanu Pâṇḍya-râjya samuddharaṇa nissanka-pratâpa Chakravartti Hoysaḷa bu-
8. jabaḷa śrî-Vîra-Nârasiṃhya-dêvarasaru śrîmad râ (ḷa) jadhâni Dôra-samudrada nelevîḍino-
9. ḷu sukha-sankhathâ-vinôdadiṃ prithvî-râjyaṃ gaiyyuttirddâlli ॥ svasti samasta-jagad-vinama-
10. ti-vîryyaruṃ Bhûdêvi-labdha-vara-prasâdaruṃ Mêghavâhana-prasâda-janita-jîvanaru
11. Balabhadradêvara putraruṃ Vyâḷi-dhvaja-virâjamâna-râjahaṃsaruṃ eṃbhatta-nâlku-lakhkha-
12. yôni-mukhajîvakkâdararuṃ ellâ-sameyakku ttavarmmaneyeniparuṃ samasta-dha-
13. rmma-pratipâlakaruṃ âśrita-jana-Kalpavriksharuṃ dêva-dvija-kshatriya-rgge ta-
14. le-bâgutta besageydu naḍava sajjana-makkaḷuṃ śrîmatu pratâpa-chakra-vartti
15. Hoysaḷa śrî-vîra-Nârasiṃhya-dêvara divya-śrî-pâda-padmârâdhaka-
16. ru? yishṭaru! Mâranâḍada Kâṟenâḍa
17. . . . .
18. . . . .
19. . . . .

Back side.

20. chavâḍiya Allâḷagavuḍa Nagarala Koḍiyâṇḍe
21. Hanḍarakanahaḷḷiya Chikkagavuḍa Haṭala-kôṭeya Ma-
22. rabegavuḍa Râghavagavuḍa Tibbihaḷiya Mâdigavuḍa
23. Eṟaganahaḷḷiya Môṭa gavuḍanoḷagâ [da] samasta-prabhuga-
24. vuḍugaḷ kûḍi svasti śrî Saka-varushaṃ 1212 neya virô-
25. dhi-saṃvatsarada Âshâḍa su 11 Bri || Anurâdha-naksha-
26. tradalu | Śrîrangada Śrîranganâthana prôhita Kû-
27. rattu śrî Vedabyâsa-chaturiga-peṟanda-perumâḷâda Periya-
28. bhaṭṭârakarigendu Yeṇṇenâḍa Guḍḍavâḍiyanu chatus-sîmân-
29. ta-doḷagâgi sarvvamânyavâgi dhârâ-pûrvva-kavâgi yî dhare-cha-
30. ndrârkka-târâṃbarar-uḷḷanaka.

Translation.

The holy guru alone is (my) refuge. Śrî Hari alone is (my) shelter. Be it well. While the emperor Hoysaḷa bhuja-bala Vîra Nârasimhyadêvarasa, the refuge of the whole universe, possessed of the assemblage of the qualities praised by all the learned men, favourite of the goddess of fortune and earth, king of kings, Paramêśvara, lord of the excellent city of Dvârâvati, a sun to the firmament, that is, the Yâdava family, crest-jewel of righteousness, king over the Male chiefs, lord of the Malepas, *gaṇḍabhêruṇḍa*, terrible in war, sole hero, unassisted warrior, *Śanivârasiddhi*, *giridurgamalla*, a Râma in moving battle, Bhîma in battle, a lion to the elephants the enemies, uprooter of the Magara kingdom, establisher of the Chôḷa kingdom, reviver of the Pâṇḍya kingdom, was ruling the earth from his capital Dôrasamudra in peace and happiness.

Be it well. Possessors of prowess respected by the whole universe, obtainers of boons from the goddess of Earth and of their livelihood by the favour of Indra (Mêghavâha), sons of Balabhadradêvar, swans shining with Vyâḷi-dhvaja flag (?), respectors of the eighty-four lakhs of living beings, abodes of all religions, protectors of all acts of charity, wishing-trees to those who resort to them, righteous men who give their own lives for the gods, Brahmans and Kshatriyas, worshippers of the holy lotus feet of the illustrious pratâpa-chakravarti Hoysaḷa-śrî-vîra Nârasimhyadêvar, ...of Mâranâḍ and Kâreṇâḍ........

Nagarala Koḍiyâṇḍe (son ?) of Allâḷagauḍa of [Am] chavâḍi, Chikkagauḍa of Hanḍrakanahaḷḷi, Marabegauḍa of Haṭalakôṭe, Râghavagauḍa, Mâdigauḍa of Tibbihaḷḷi, Môṭagauḍa of Eraganahaḷḷi and other *prabhu-gauḍus* having assembled :—Be it well. On Thursday with the constellation Anûrâdhâ, being the 11th lunar day of the bright half of Âshâḍha in the year Virôdhi, Śaka year 1212, gave away the village Guḍḍavâḍi in Yeṇṇenâḍ with all the rights within its four boundaries as sarvamânya with pouring of water, to last as long as the earth, moon and sun endure, to Periyabhaṭârakar, the priest (*purôhita*) of the god Śrîraṅganâtha in Śrîraṅga and Kûrattu Śrî Vêdavyâsa-chaturiga-piranda-Perumâḷ (holy person, son of Vêdavyâsa, chaturiga? called also Kûrattu).

Note.

This inscription is of some interest as it records the gift of a village Guḍḍavâḍi to the master of ceremonies (purôhita) in the famous Vishṇu temple of Raṅganâtha in the island of Śrîraṅgam in the Trichinopoly district. The gift was made by various prabhu-gauḍus of the country. Various epithets in their praise are given. The date given corresponds to Thursday, 30th June 1289 A.D., a day with Anûrâdhâ constellation (taking Ś 1211 Virôdhi as the year meant). It falls within the reign of Narasiṁha III. The donee was Periyabhaṭṭâraka, son of Vêdavyâsa, surnamed Kûrattu. Kûrattâḷvân was a devotee of the famous Vaishṇava reformer Râmânujâchârya. He is said to have allowed himself to be blinded by a bigoted Chôḷa king to save his guru from unjust punishment. The dance is said to be a descendant of his. What *chaturiga* means we do not know. Does it mean fourth of that name?

51

In the deserted village Hongalavâḍi, in the Chandakavâḍi hobli, on a slab standing in a shrine called Śâsanada Mâri guḍi.

Size 6′ — 6″ × 3′

Kannaḍa language and characters.

ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಬೇಚರಾಕ್ ಹೊಂಗಲವಾಡಿ ಶಾಸನದ ಮಾರಿ ಗುಡಿಯಲ್ಲಿ ನಟ್ಟ ಕಲ್ಲು.

ಪ್ರಮಾಣ 6′—6″×3′.

1. . . . . . . ಸ್ವಸ್ತಿ ಶ್ರೀ ವಿಜಯಾಭ್ಯುದಯ
2. ಶಾಲಿವಾಹನ ಸಕ ವರುಷಂ ೧೪೪೦ನೆಯು
3. ಬಹುಧಾನ್ಯ ಸಂವತ್ಸರದ ಜ್ಯೇಷ್ಟ ಬ ೧೦ಲೂ ಸ್ವ
4. ಸ್ತಿ ಶ್ರೀ ಮನ್ಮಹಾಮಂಡಲೇಸ್ವರ ಸಾಳುವ
5. ಗೋವಿಂದ ರಾಜಗಳ ಕಾರ್ಯಕೆ ಕರ್ತರಾದ ತಿಂ
6. ಮ ನಾಯಕನವರೂ ನಪಿಲೂರಲಾಳುತ್ತ
7. . . . .
8. . . . . . ಮಂಟಪಕೆ . . . . .
9. . . . . ಸುಂಕ . . . .
10. . . . . . ಹೊರವಾರು . . . . . .
11. ಹರಾ . . . . ವಾಧರ್ಮ . . . . . .
12. ಸುವರ್ಣಾದಾಯಗ ೩೩ ಅಕ್ಷರದಲು ಮೂವತ್ತಮು

. . . . . .

. . .

. . . .

16. ಮಾನ್ಯ ಪೂರ್ವ
17. ಗೊ ಉ ಬ್ರಾಹ್ಮರ ಕೊಂದ ಪಾಪದಲಿ ಹೋಹರು ಯಂದು ಕೊಟ್ಟ ಸಿಲಾ
18. ಸಾಸನ ಮಂಗಳ ಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Transliteration.

1. svasti srì vijayâbhyudaya
2. Śâlivâhana saka varusham 1440 neya
3. Bahudhânya-saṃvatsarada Jyêshṭa ba 10 lû sva
4. sti srîman-mahâ-maṇḍalêsvara Sâḷuva
5. Gôvindarajâgaḷa kâryake kartarâda Tiṃ-
6. manâyakanavarû Navilûral âḷutta
7. . . . .
8. . . . . . . manṭapake . . . .
9. . . . . . . sunka . . . . .
10. . . . . . . horavâru . . . .
11. harâ .... vâ dharma
12. suvarṇâdâya ga 33 aksharadalu mûvatta mu
13-15 . . . .
16. mânya pûrva
17. gôü-Brâmhara konda pâpadali hôharu yandu koṭṭa silâ-
18. sâsana mangaḷa mahâ śrî srî śrî

Note.

The huge slab on which this is engraved is housed in a small shrine and worshipped occasionally. It is called Sâsanada Mâri and is situated in the midst of a thick forest belonging to the Châmarâjanagar Taluk. Remains of broken pottery, bricks, etc., in the vicinity indicate that once on the site stood a big village. It is believed that when there is drought in the neighbourhood people go to this stone slab and worship it and then there will be heavy rain. The slab is thus covered with a thick coating of oil, clarified butter and occasionally with boiled rice by the devotees. It was with very great difficulty that the slab was washed clean and even then it was not possible to take a good estampage of the inscription engraved thereon or copy it fully.

The inscription records the gift of some village of the annual rental value of 33 gold gadyâṇas with all the rights of possession and free of tax for the maintenance of some manṭapa. The gift is said to have been made by Timmanâyaka ruling at Navilûr, agent for the mahâmaṇḍalêsvara Sâḷuva Gôvindarâja, on the 10th lunar day of the dark half of Jyêshṭha in Ś 1440 Bahudhânya corresponding to June 3, 1518 A. D. Sâḷuva Gôvindarâja was a governor of the southern portion of the Mysore District under the Vijayanagar king Kṛishṇarâya (see E. C. IV Chamarajanagar 37 of 1517 A. D., 99 of 1523 A. D., 111 of 1523 ? T.-Narsipur 42 of 1521 A. D., 73 of 1519 A. D. Nanjangud 195 of 1513). Timmaṇanâyaka is referred to in Chamarajanagar 111 of 1523 as agent for Sâḷuva Gôvindarâja. In T.-Narsipur 42 Sâḷuva Gôvindarâja is called *Śirah-pradhâna* of Kṛishṇarâya. He was the younger brother of Mahâpradhâna Sâḷuva Timmarasa Voḍeyar (Nanjangud-195) known in stories as Appâji. There is also a mahâpradhâna Timmaṇṇa Daṇṇâyaka referred to in inscriptions at Mêlukôṭe, Seringapatam Taluk 86 of Ś 1393, 89 of Ś 1330 but he is evidently different from the Timmanâyaka of the present record.

52

In the forest village Bânagavâḍi in the hobli of Chandakavâḍi, on a slab standing in front of the Mâriguḍi.

Size 6′ × 2′ -- 6″

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಪಾರೆಸ್ಟ್ ಗ್ರಾಮ ಬಾನಗವಾಡಿಯ
ಮಾರಿ ಗುಡಿಯ ಮುಂದೆ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 6′×2′—6″

ಮುಂಭಾಗ

1. ಸ್ವಸ್ತಿ ಶ್ರೀ ವಿಜೆಯಾದ್ಬು
2. ದೆಯ ಸಾಲಿವಾಹನ ಷಕ ವರುಷ
3. ೧೪೮೫ನೆಯ ಸಂದ ವರ್ತ್ತಮಾನಕೆ ಸಂ
4. ದ ರುದಿರೋದ್ಗಾರಿ ಸಂವತ್ಸರದ ಶ್ರಾವಣ ಬ
5. ೧೦ ಲು ಶ್ರೀ ಮನ್ಮಹಾರಾಜಾಧಿರಾಜ ಸದಾ
6. ಶಿವರಾಯ ಮಹಾರಾಯರು ಪ್ರಿಥ್ವಿಯ ರಾಜ್ಯಂಗೆ
7. ಯಿವುತ್ತ ಯಿರುವಲ್ಲಿ ಮಂನು ಲಾಧೀಶ್ವರ ಮಱೆ ಹೊ
8. ಕ್ಕರ ಕಾಯಿವ ಮಾಱಾಂತರ ಮಲ್ಲ ಬಸವ ಸಂಕರ
9. ವಂಕಿ ನಾರಾಯಣ ಘೂಕುಳ ಗಂಟು ದುಟ್ಟುರ ಕಂನಡಿ ಕಾ
10. ಂತಿ ಮಾಡುವ ರಾಯರಾವುತ್ತರ ಗಂಡ . . . . . ಕೊ
11. ಉತ್ತುರ ಮಾಯಪ್ಪನಾಯ್ಕರ ಮಕ್ಕಳು ತಿಂಮಪ್ಪನಾಯಕರು
12. ಪುಂಮತ್ತುರ ಉಪ್ಪರಿಕೆಯ ಮಟದ ಸಿಹ್ವಾಸನಾಗ್ರಗಂಣ್ಯ
13. ರಾದ ಮಹಾಮಹತ್ತಿನೊಳಗಾದ ಮಾದೇವರಿಗೆ ಕೊಟ್ಟ ದಾನಸಾಧನ
14. ದ ಕ್ರಮ ವೆಂತೆಂದರೆ ನಂಮ ನಾಯ್ಕತನಕ್ಕೆ ಸಲುವಘುಳೆಯುದ
15. ಸ್ಥಳದೊಳಗಣ ಬಾಣಗವಾಡಿಯೆಂಬ ಗ್ರಾಮವನು ನಿಮಗೆ
16. ಅರ್ಧೋದಯ ಪುಂಣ್ಯಕಾಲದಲ್ಲಿ ನಂಮ ತಂದೆ ತಾಯಿ
17. ಗಳಿಗೆ ತ್ರಿಸಂಧ್ಯಾಕಾಲದಲ್ಲು ಪುಂಣ್ಯವಾಗಬೇಕೆಂದು
18. ನಿಮಗೆ ಧಾರಾಪೂರ್ವಕವಾಗಿ ಕೊಟ್ಟೆವಾಗಿ ಈ ಗ್ರಾಮಕ್ಕೆ
19. ಸಲುವ ಚತುಃ ಸೀಮೆಯ ವೊಳಗಾದ ಕೆಱೆ ಗದ್ದೆ ಬೆದ್ದಲು
20. ತೋಟ ತುಡಿಕೆ ಅಣೆ ಅಚ್ಚುಕಟ್ಟು ಕಳ ಕೊಠಾರ ಕಾಡಾ
21. ರಂಭ ನೀರಾರಂಭ ಕಿಱುಕುಳ ಸುವರ್ನಾದಾಯ ಸುಂ

ಹಿಂಭಾಗ :

22. ಕಥತ್ತಾದಾಯ ನೀರ
23. . . ಜಲ ಪಾಶಾಣ ಅಕ್ಷೀ
24. ಣೀಯಾಗಾಮಿಸಿದ್ಧ ಸಾಧ್ಯಂಗ
25. ಳೆಂಬ ಯೇನುಂಟಾದ ಸರ್ವ
26. ಸಾಮ್ಯವನೂ ಸರ್ವ ಮಾನ್ಯವಾಗಿ
27. ಅಗುಮಾಡಿ ಅನುಭವಿಸಿಕೊಂಡು
28. ನಮಗೆ ಪುಣ್ಯವಾಗಲಿಯೆಂದು ಹ
29. ರಸಿ ಶಿವಾರ್ಚ್ಚನೆಯನು ಮಾಡಿಕೊಂಡು
30. ಸುಖದಲ್ಲಿ ಯಿರುವರಿಯೆಂದು ಕೊಟ್ಟ
31. ದಾನ ಸಾಧನನಾ ‖ ಯಿದಕೆ ಆವನಾನೊಬ್ಬ ತ
32. ಪ್ಪಿಡಿ ಸ [ಪ] ಹರಿಸಿದರೆ ತಂಮ ತಂದೆ ತಾಯಿಗಳ ವಾರ
33. ಣಾಸಿಯಲಿ ಕೊಂದ ಪಾಪಕೆ ಹೋಹರು ಗೋವ
34. ಬ್ರಾಂಹರ ಕೊಂದಪಾಕಕೆ ಹೋಗುವರು ಗಂಗೆಯ
35. ತಡಿಯಲಿ ಕಪಿಲೆಯ ಕೊಂದ ಪಾಪಕೆ ಹೋಹರು
36. ಯಿ ಧರ್ಮವನು ತಪ್ಪದೆ ನಡಿಸುವಂತಾವರು
37. ಗಳಿಗೆ ಸಹಸ್ರ ಅಶ್ವಮೇಧಂಗೈದ ಪುಣ್ಯ ವಹು
38. ದು ದಾನ ಮಾನ್ಯಪೂರ್ವಧಾರೆ ಪಾಡಿ [ದೆ] ಯೆಂದು
39. . . . . ಸಾಧನ । ಸ್ವದತ್ತಾದ್ವಿಗು
40. ಣಂ ಪುಣ್ಯಂ ಪರದತ್ತಾನು ಪಾಲನಂ ಪರದತ್ತಾ ಪ
41. ಹಾರೇಣ ಶ್ವದತ್ತಂ ನಿಷ್ಫಲಂ ಭವೇತ್ ”

Transliteration.

1. svasti śrî vijeyâdbhu-
2. deya Sâlivâhana-shaka-varusha
3. 1485 ne sanda varttamânake san-
4. da Rudirôdgâri-saṃvatsarada Śrâvaṇa ba
5. 10 lu śrîman mahârâjâdhirâja Sadâ-
6. śivarâya-mahârâyaru prithviya râjyaṃ-ge-
7. yivutta yiruvalli Maṃnu [Ku] lâdhîśvara maṟeho-
8. kkara-kâyiva mâṟântara-malla Basava-Sankara
9. Vanki-Nârâyaṇa hokuḷa-gaṇṭu duṭṭura-kannaḍi kâ-
10. nti-mâḍuva râyarâvuttara-gaṇḍa . . . . . Ko-
11. üttura Mâyappa-nâykara makkaḷu Timmappa-nâyakaru
12. Vummattura Upparikeya-maṭada sihvâsanâ-gragaṇya-
13. râda mahâ-mahattinoḷagâda Mâdêvarige koṭṭa dâna-sâdhana-
14. da krama-ventendare namma nâykatanakke saluva Ghaḷeyada
15. sthaḷadoḷagaṇa Bâṇagavâḍi yeṃba grâmavanu nimage

16. Ardhôdaya-puṇya-kâladalli namma tande-tâyi-
17. gaḷige tri-sandhyâ-kâladallu puṇyavâga-bêkendu
18. nimage dhârâ-pûrvakavâgi koṭṭevâgi î-grâmakke
19. saluva chatuḥ-sîmeya voḷagâda keṟe gadde beddalu
20. tôṭa tuḍike aṇe achchukaṭṭu kaḷa koṭḥâra kâḍâ-
21. rambha nirâraṃbha kiṟukuḷa suvarnâ-dâya suṃ-

back.

22. ka bhattâdâya nîra-
23. . . . jala pâśâṇa akshî-
24. ṇi yâgâmi siddha sâdhyaṃ-ga-
25. ḷemba yênuṇṭâda sarva-
26. sâmyavanû sarvamânyavagi
27. âgumâḍi anubhavisikoṇḍu
28. namage puṇṇyavâgali yendu ha-
29. rasi S̀ivârchchaneyanu mâḍikoṇḍu
30. sukhadalli yiruvari yendu koṭṭa
31. dâna-sâdha (na) nâ || yidake âvanân obba ta-
32. ppiḍisa [pa] harisidare taṃma tande-tâyigaḷa Vâra-
33. ṇâsiyali konda pâpake hôharu gôva
34. Brâṃhara konda pâpake hôguvaru Gangeya
35. taḍiyali kapileya konda pâpake hôharu
36. yi dharmavanu tappade naḍasuvantâvaru-
37. gaḷige sahasra-Aśvamêdhaṃ-gaida puṇyavahu-
38. du dâna-mânya-pûrva dhâre-mâḍiyendu
39. . . . . sâdhana | sva-dattâ dvigu-
40. ṇaṃ pumṇyaṃ para-dattânu-pâlanaṃ para-dattâpa-
41. hârêṇa śva-dattaṃ nishphalaṃ bhavêt ||

Translation.

Be it well. On the 10th lunar day of the dark half of Śrâvaṇa of the year Rudhirôdgâri, 1485 years having elapsed in the Śâlivâhana era, while the king of kings, Sadâśiva-mahârâya was ruling the earth :—

Timmappa Nâyaka, son of Kovuttûr Mâyappa Nâyaka, chief of the Mannulas (Mannulâdhîśvara), protector of those who take refuge under him, punisher of those who fight with him, a Śaṅkara to Bull (Basavaśankara), Vanki-Nârâyaṇa, a knot at the navel (*hokuḷagantu*), a mirror to the wicked, punisher of the kings and warriors who transgress laws of the virtue (kânti-mâḍuva) gave the following charter to Mâdêvar, chief of the throne of Upparikeya-Maṭa in Ummattûr and belonging to the *mahâmahattu* :—

As we have given you with the pouring of water the village Bâṇagavâḍi in Ghaḷeya-sthala belonging to our office of nâyaka, on the holy occasion of Ardhôdaya, in order that merit might accrue to our parents in the three *sandhyâs* (junctions of time, morning, midday and evening), you may take possession of and enjoy all the rights including all tanks, rice fields, dry lands, gardens, *tuḍike* (kitchen gardens?), *kaḷa* (threshing floor), *koṭâra* (granary), *kâḍâramba* (lands cultivated by natural supply of water like rain), *nîrâramba* (lands cultivated with the help of artificial irrigation) *kirukuḷa* (tolls on minor articles), *suvarṇâdâya* (income in gold), *sunka* (customs duties), *bhattâdâya* (income in paddy),....................water streams, rock, imperishables, future income, present resources and possibilities within the four boundaries of this village and bless us that merit might accrue to us and conducting the worship of Śiva you may remain happy. Thus is the charter given :—

He who violates this and confiscates will be guilty of the the sin of killing his parents in Vâraṇâsi. He will incur the sin of killing cattle and Brahmans. He will incur the sin of killing tawny cows on the banks of the Ganges. To those who carry on this charity without fail will come the merit of doing thousand horse-sacrifices .. ..Given with pouring of water as a gift and *mânya* (endowment to be respected by all).

Protecting another's charity is twice as meritorious as making a gift oneself· By confiscating another's gift, even one's own gift is rendered fruitless.

Note.

This inscription registers the grant of the village Bâṇagavâḍi by a chief named Timmapppa Nâyaka of Kovuttûr (same as Coimbatore) to Mâdêvar, head of a Vîraśaiva matt named Upparigeya-maṭha in the village Ummattûr (in the same taluk of Châmarâjanagar) during the reign of Sadâśivarâya, king of Vijayanagar. It is dated Ś 1485 Rudhirôdgâri sam. Śrâv. ba. 10 corresponding to August 13, 1563 A.D. It is further stated that the gift was made at the time of Ardhôdaya-puṇyâkâla (line 16). Such a conjunction occurred on January 24, 1563, the new-moon day of Pushya with Śravaṇa nakshatra and Sunday, etc. The inscription itself was set up after nearly six months from the time the gift was made.

The titles of the chief are very peculiar.

Ardhôdaya occurs according to Nirṇayâmrita: amârkapâta Śravaṇair yuktâ chên Mâgha-Paushayôḥ Ardhôdayas sa vijnêyah kôṭi-sûrya-grahais samah; during the conjunction of New Moon day, Sunday, Vyatipâta yôga, Śravaṇa constellation in the months of Pushya and Mâgha and is considered very sacred. According to Nirṇayasindhu, Ardhôdaya can only occur in the month of Mâgha.

53

On a slab lying near the Mâri temple in the same village Bâṇagavâḍi in the same hobli of Chandakavâḍi.

Size 4′ × 2′

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಪಾರೆಸ್ಟ್ ವಿಲೇಜ್ ಬಾನಗವಾಡಿಯ ಮಾರಿ ಗುಡಿಯ ಶಾಸನದ ಪಕ್ಕದಲ್ಲಿರುವುದು.

1 ಕಾಸಿಧರ್ಮ
2 ದಗ್ರಾಮಾ

Note.

This short inscription consists only of two lines Kâsi-dharmada-grâma, meaning the village given away for the charities of Kâsi. Apparently the income of the village was given away for some acts of charity at Benares. The characters seem to be of the 17th century.

It is interesting to note in this connection that Kaṇṭhîrava Narasarâja Vaḍeyar I of Mysore granted for feeding 100 Brahmans daily at Benares during some months and for certain services in the Viśvêśvara temple in the same holy place the income of Honganûr-sthala including the villages Honganûr, Rêchambaḷḷi, Jôtigauḍana-sthala, Timmegavuḍanapâḷya, Bellavatta, etc. (Chamarajanagar 42 of 1650 A.D.). It is probable that Honganur being not far off, the village in which the present inscription is set up might have been also included in the list of the villages granted by the Mysore king. If so the record belongs to his reign 1638-1659 A. D.

54

On a vîragal in the deserted village Toṇṇûrkôṭe near the village Aṭṭugûḷipura in the hobli of Chandakavâḍi.

Size 6′ × 4′

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಬೇಚರಾಕ್ ತೊಣ್ಣೂರು ಕೋಟೆಯಲ್ಲಿರುವ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 6′×4′

೧ನೆಯ ಅಡ್ಡಪಟ್ಟಿ.—

1 ಜಯ ಸಂವತ್ಸರದ ಶ್ರಾವಣ ಬ॥ ೧೦ ದಲು ತೊಂಡನೂರ ದೇವರ ಮಾ
2 ದಿಗಉಡನಮಗ ದೇವಣ್ಣ ಮಾಕವ್ವೆಯವರಿಗೆ ಅರಿಕುತಾರದವು

೨ನೆಯ ಅಡ್ಡಪಟ್ಟಿ.—

1 ಲಗಿಡ್ಡಗಉಡರಯರವರು ನಿಲಿಸಿದ ವೀರಗಲು

Transliteration.

I Band—

1. Jaya-saṃvatsarada Śrâvaṇa ba 10 dalu Toṇḍanûra Dêvara Mâ-
2. digauḍana maga Dêvaṃṇṇa Mâkavveyavarige Arikuṭhârada Ma--

II Band—

1. li Giḍḍagauḍarayaravaru nilisida vîragalu.

Note.

This records the setting up of a vîragal by Mali Giḍḍagauḍaraya of Arikuṭhâra to the memory of Devaṇṇa and (his wife) Mâkavve. Devaṇṇa is said to be the son of Dêvara Mâdigauḍa of the village Toṇḍanûr (called Toṇṇûr). The date is given as Jaya sam. Śrâva. ba 10 and no Śaka year is given. The characters appear to be of the 16th century and the inscription may belong to August 4, 1534, if Ś 1456 Jaya is taken as the year referred to.

55

At the village Aṭṭugûḷipura in the hobli of Chandakavâḍi on a stone in the field of Chenna Nañjayya,

Size 2′ — 6″ × 2′ — 0″

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಅಟ್ಟುಗೂಳಿಪುರದ ಚಂನ
ನಂಜೆಯ್ಯನ ಹೊಲದಲ್ಲಿ ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2′—6″ × 2′—0″.

1. ○ ದುರ್ಮ್ಮುಕಿ ಸಂವತ್ಸರದ
2. ○ ಚೈಯಿತ್ರ ಸು ೧ ಯೀ ಸೋಮವರ
3. ○ ಶ್ರೀಮತು ಸಜ್ಜನ ಶುದ್ಧ ಶಿವಾಚಾರ
4. ○ ಸಂಪಂನರಾದ ದೇವಾ ಪೃಥ್ವಿಮಹಾ
5. ○ ಮಹಾತ್ತಿ ನೊಳಗಾದ ಅಂನದಾನಿ ದೇ
6. ○ ವರ ಸಿಷ್ಯರು ಲಿಂಗಣ ವೊಡೆಯರ
7. ○ ದೇವರಿಗೆ ಅಟ್ಟುಗುಳಿಯ ಪುರ
8. ○ ದ ಚೆಂನಿಗಯ್ಯನವರ ತಂಮ ಸಂಣಪಗ
9. ○ ವುಡನವರು ತಂಮ ಸೂತ್ರ ಗುತ್ತಿಯ ಗ್ರಾಮಕ್ಕೆ ಸ
10. ಲುವ ಕಪ್ಪಿನ ಮೂಲೆಯ ಹೊಲನ್ನೂ ಅತಿತಿಪಾಲ್ನ
11. ಕ್ಕೆ ಕೊಟ್ಟ ಕೊಡಗೆ ಯಿಂತಪುದ ಸಲ್ಸ [ದ] ಳು
12. ಪಿ ದಂತಹವರು ಗಂಗೆ ತಡೆಯಲಿ ಕ
13. ಪಿಲೆಯ ಕೊಂದ ಪಾಪಕೆ ಹೋಗುವರಿ
14. ಯಿಾದಕ್ಕೆ ತಪ್ಪಿದವರು ಸತ್ತಕತ್ತೆಯ
15. ತಿಂದು ತೊರಳೆಯ ನೀರ ಕುಡಿ
16. ದು ಹೋಗುವರು.

Transliteration.

1. ° Durmmuki-saṃvatsarada-
2. ° Chaiyitra su 1 yî Sômavara-
3. ° srîmatu sajjana-śuddha-śivâchâra-
4. ° saṃpaṃnarâda dêvâprutvi-mahâ-
5. ° mahâttinoḷagâda Aṃnadâni-dê-
6. ° vara sishyaru Lingaṇa-voḍeyara-
7. ° dêvarige Aṭṭuguḷiya-pura-
8. ° da Cheṃnigayyanavara taṃma Saṇṇapaga-
9. vuḍanavaru taṃma sûtra-guttiya grâmakke sa-
10. luva kappina-mûleya-holannu atiti-pâlna-
11. kke koṭṭa koḍage yintappuda salsa [da] ḷu-
12. pidantahavaru Gange-taḍiyali ka-
13. pileya konda pâpake hôguvari
14. yîdakke tappidavaru satta katteya
15. tindu toraḷeya nîra kuḍi-
16. du hôguvaru.

Note.

This records the gift of some land described as Kappina-mûleya-hola as *koḍige* by Saṇṇapagauḍa, younger brother of Channigayya of Aṭṭugûḷiyapura to a Vîraśaiva priest named Liñgaṇa-Voḍeya-dêvar, disciple of Annadânidêvar for feeding guests. The land is stated to be situated in the village belonging to the donor as *sûtra-gutti, i.e.*, land given away to a priest. The donee is described as possessed of the pure Śivâchâra of righteous people and belonging to the mahâ-mahattu of heaven and earth. A severe imprecation is laid against the violators of the grant.

The date of the record is given as Monday, the 1st lunar day of the month Chaitra in the year Durmukhi. The date is not expressed in terms of any era. The characters seem to be of the 17th century and the inscription may correspond to March 17, A.D. 1656, a Monday (taking S' 1578 Durmukhi as the year intended).

56.

On a stone set up in the dry land of Mahamad Gaus to the north of the village Puṇajûru in the same Chandakavâḍi hôbḷi.

Size 3′ × 3′.

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಪುಣಜೂರು ಗ್ರಾಮದ ಉತ್ತರಕ್ಕೆ ಮಹಮದ್ ಗೌಸ್ ಸಾಹೇಬರ ಹೊಲದಲ್ಲಿ ನಟ್ಟಕಲ್ಲು.

ಪ್ರಮಾಣ 3′ × 3′.

1. ಶ್ರೀ ಅಣಿಲೇಶ್ವರ ದೇವರು
2. ಸ್ವಸ್ತಿಶ್ರೀಮನ್ಮಹಾರಾಜಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ಶ್ರೀವೀರಪ್ರತಾಪ

3. ದೇವರಾಯ ಮಹಾರಾಯರು ಪ್ರಿಥ್ವಿರಾಜ್ಯಂಗೆಯ್ಯುತ್ತಿರಲು . . . . . .
4. ಮಾತ್ಯದೇವ ದಂಣ್ಣಾಯ್ಕರೈಯರವರು . . . . .
5. ಯಿರ್ದ್ದಲ್ಲಿ ಸ್ವಸ್ತಿಶ್ರೀಸಕವರುಷ ೧೩೫೧ನೆಯ ಸಮಯ ಸಂವತ್ಸರದ ಚಯಿ
6. ತ್ರಸುಧ ೧೫ ರಲು ಶ್ರಿ ಯೆಂಣೆನಾಡ ಹರದನಹಳ್ಳಿಯ ದಿಬ್ಯಲಿಂಗೇಶ್ವರ ಶ್ರೀ
7. ಅಣಿಲೇಶ್ವರ ದೇವರ ಅಮ್ರಿತಪಡಿ ನಂದಾದೀವಿಗೆಯ ಧರ್ಮನಡವಂತಾಗಿ ಉಡು
8. ವಂಕನಾಡ ಗಾಜನೂರಗ್ರಾಮ ೧ ಹರದನಹಳ್ಳಿಯ ಸ್ಥಳದ ಕಳಿಮಡಿಯ
9. ಹುರ ಹರಗಲು ಪಡಲ ಮಲೆಯ ಕೆಂಮಂಣು ದೇಮಿಗೆ ಪುರದ . . .
10. . . ದೇವರತೋಟ ಬಡಗಲು ಅಣಿಲೇದೇವರ ಹೊಲ . . . . . . ಗದೆ
11. . . ಮಡಿಲೆಯ . . . . . . ದ ಹೊಂಗಂಣಿಯ ಹಳ್ಳಿಗ್ರಾ
12. ಮದ ಸಮಸ್ತ ಗಉಡುಗಳು ಕೊಟ್ಟ ದನಸಾಸನ ಈ ಗ್ರಾಮದಿಂ ಬಡಗಲು ಉಡುವಂಕನಾಡ
13. . . . . . ಪುಣಜೂರ ಗ್ರಾಮಾ ಆಗ್ರಾಮಕ್ಕೆ ಸೇರಿದ ಗದ್ಧೆಬೆದ್ದಲು ತೋಟತು
14. ಡಿಕೆ ಮನೆ . . . . ಗುತ್ತಗೆಬಸ್ತಿ ಗೋಮಾಳ ಸುಂಕಸುವರ್ನಾದಾಯ ಈ ಗ್ರಾಮಕೆ
15. ಭತ್ತಾದಾಯ ಮೊದಲಾದ ಸರ್ವ್ವಸ್ವಾಂವ್ಯ ಈ ಗ್ರಾಮಕೆ ಸಲುವ ಸುಂಕ ಸುವರ್ನಾ
16. ದಾಯಹೊಱವಾಱು ನಿಧಿನಿಕ್ಷೇಪ ಜಲಪಾಷಾಣ ಸಿದ್ಧಸಾಧ್ಯ ಆಗಾಮಿ ಮೊದಲಾದ ಅ
17. ಷ್ಟಭೋಗತೇಜಸ್ವಾಂಮ್ಯ ಆಗುಮಾಡಿ ಆ ಗ್ರಾಮಕ್ಕೆ ಸಲುವ (ಕೆಳಗಿನ ಪಂಕ್ತಿಗಳು ಸವೆದು ಹೋಗಿವೆ) ಕುಳಗ ೪೪ ಹೊಂನು ಅಕ್ಷರದಲು

Transliteration.

1. śrî Aṇilêśvara dêvaru
2. svasti śrîman mahârâjâdhirâja râjaparamêśvara śrî vîrapratâpa
3. Dêvarâya-mahârâyaru prithvî-râjyaṃ-geyyuttiralu . . . .
4. mâtya Dêva-daṃṇnâykaraiyaravaru . . . .
5. yirddalli svasti śrî saka varusha 1351 neya Samaya (Saumya) saṃvatsarada Chayi-
6. tra sudha 15 ralu śrî Yeṇṇenâḍa Haradanahaḷḷiya Dibya Lingêśvara śrî-
7. Aṇilêśvara-dêvara amritapaḍi nandâdîvigeya dharma naḍavantâgi Uḍu-
8. vankanâḍa Gâjanûra grâma ! Haradanahaḷḷiya sthaḷada Kaḷimaḍiya
9. Hura . . haragalu paḍala Maleya Kemmaṇṇu Dêmige Purada . . .
10. . . . . dêvara tôṭa baḍagalu Aṇiledêvara hola . . . . . gade
11. . . . . Maḍileya . . . . da Hongaṇṇiyahaḷḷi-grâ-
12. mada samasta-gauḍugaḷu koṭṭa dana-sâsana î-grâmadim baḍagalu Uḍu-vankanâḍa
13. . . . Puṇajûra grâmâ â-grâmakke sêrida gadde beddalu tôṭa tu-
14. ḍike mane . . . guttage basti gômâḷa sunka suvarnâdâya î-grâmake
15. bhattâdâya modalâda sarvva-svâṃmya î-grâmake saluva sunka suvarnâ-
16. dâya hoṟavâṟu nidhi nikshêpa jala pâshâṇa siddhha sâdhya âgâmi modalâda a-
17. shṭa—bhôga têja-svâṃya âgumâḍi â-grâmakke saluva kuḷa ga 44 honnu aksharadalu.

Note.

This inscription slab is worshipped as a goddess by the villagers of Puṇajûr who belong mostly to the tribe of Sôligar. The lines at the bottom are quite worn out and cannot be deciphered.

It records the gift of the village Gâjanûr of the annual rental value of 44 hons in Uḍuvankanâḍu, south of Puṇajûr with all the rights by the gauḍus of the village Hongaṇṇiyahaḷḷi for the service of food offerings and perpetual lamp for the god Divyaliṅgêśvara Aṇilêśvara of the village Haradanhaḷḷi in Yeṇṇenâḍ.

The grant is said to have been made on the 15th lunar day of the bright half of Chaitra in the year Saumya, S′ 1351 when Dêvarâya (II) was king of Vijayanagar and Dêvadaṇṇâyaka was the governor.................. ....The date corresponds to 20th March, A.D. 1429, a day of lunar eclipse.

57

At the village Bûdipaḍaga, in the hobli of Chandakavâḍi, on a stone standing in a field to the west.

Size 5′ × 6″ × 2′ – 6″.

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಚಂದಕವಾಡಿ ಹೋಬಳಿ ಬೂದಿಪಡಗ ಗ್ರಾಮದ ಪಶ್ಚಿಮಕ್ಕೆ
ಹೊಲದಲ್ಲಿ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5½′×2½′.

1. ೦ ಸ್ವಸ್ತಿಶ್ರೀ ಮಂನ್ಮಹಾರಾಜಾಧಿ
2. ರಾಜ ರಾಜಪರಮೇಶ್ವರ ಅರಿರಾಯವಿ
3. ಭಾಡ ಭಾಷೆಗೆ ತಪ್ಪುವ ರಾಯರ ಗಂಡ
4. ಚತುಸ್ಸಮುದ್ರಾಧಿಪತಿ ಶ್ರೀವೀರ ದೇವರಾಯ
5. ಒಡೆಯರು ಪ್ರಿಥ್ವೀರಾಜ್ಯಂಗೆಯ್ಯುತ್ತಿರು
6. ತ್ತಿಹಶಕವರುಷ ೧೩೩೦ ಸಂದವ
7. ರ್ತಮಾನ ಸರ್ವಧಾರಿ ಸಂವತ್ಸರದ ಮಾರ್ಗಶಿರ [ಶು] ೧೫
8. ಸೋಮವಾರ ಅಂಮಳೆಯಕಗ . . . .
9. ಸ . . . . ಉಡುವಂಕನಾಡ ಸಮಸ್ತಪ್ರಜೆಗವುಂಡು
10. ಗಳು ಗಾಜನೂರ ಮಲ್ಲಿಕಾರ್ಜುನ ದೇವರ . . . .
11. ಯ ಅಂಗರಂಗ ಭೋಗ ನದದೀವಿಗೆ [ಗೆ ಕೊಟ್ಟ] ದಾನ
12. ಶಿಲಾಶಾಸನ . . . . ಕ
13. ಲ ಬಾಣಗವಾಡಿಯೊಳಗಣ ಮಸಣಹಳ್ಳಿಯ ಗ್ರಾ
14. ಮವನು ಯೀಗ್ರಾಮಕೆಸಲುವ ಚತುಸ್ಸೀಮೆ
15. ಯೊಳಗಣ ಗದ್ದೆಬೆದ್ದಲು ಕೆಱೆ ತೋಟ . . .
16. ನಿಧಿನಿಕ್ಷೇಪ ಸಿದ್ಧಸಾಧ್ಯ ಆಗಾಮಿ . . . .
17. ದ ಅಷ್ಟಭೋಗ ತೇಜಯೋನು . . . ದನೂಧಾ
18. ರಾಪೂರ್ವಕವಾಗಿ ಆಚಂದ್ರಾರ್ಕಸ್ಥಾಯಿಯಾಗಿ ನಡ

19. ಸುವಂತಾಗಿ ಕೊಟ್ಟ ದಾನಶಾಸನಾ ಯೀಧರ್ಮವನು ಆ ಚಂ
20. ದ್ರಾರ್ಕ್ಕಸ್ಥಾಯಿಯಾಗಿ ನಡಸುವರು
21. ದಾನಪಾಲನಯೋರ್ಮಧ್ಯೆದಾನಾಚ್ಛ್ರೆಯೋನು ಪಾಲನೆ
22. ದಾನಾಸ್ವರ್ಗಮವಾಪ್ನೋತಿ ಪಾಲನಾದಚ್ಚುತಂ
23. ಪದಂ ಯೀಧರ್ಮವ ಅಳುಪಿದವರ ಪಲಂಗ
24. ಳು ಸ್ವದತ್ತಾಂಪರದತ್ತಾಂವಾ ಯೋಹರೇತಿ ವ
25. ಸುಂಧರಾಂಷಷ್ಟಿವರಿಷ ಸಹಶ್ರಾಣಿ ವ್ರಿಷ್ಟಾ
26. ಯಾಂ ಜಾಯತ್ತೆ ಕ್ರಿಮಿ ಯೀ ಧಂರ್ಮವ ನಾ
27. ರೊಬ್ಬರು ಆಳಿಪಿದವರು ವಾರಣಾಶಿಯಲ್ಲಿ ಕೌ
28. ಲೆಯನೂ ಬ್ರಾಹ್ಮರನೂ ತಂಮ ಆರಾಧ್ಯರ
29. ನೂ ವಧಿಸಿದ ಪಾಪಕೆ ಹೋಹರು ಶ್ರೀ

Transliteration.

1. svasti śrîmaṃn mahârâjâdhi-
2. râja râjaparamêśvara arirâya-vi
3. bhâḍa bhâshege-tappuva-râyara-gaṇḍa
4. chatussamudrâdhipati śrî Vîra Dêvarâya
5. Oḍeyaru prithvî-râjyaṃ geyvuttiru-
6. ttiha śaka-varusha 1330 sanda va-
7. rttamâna Sarvadhâri- saṃvatsarada Mârgaśira [śu] 15
8. Sômavâra Ammaḷeya Kaga . . . .
9. sa . . . . Uḍuvankanâḍa samasta-praje-gavuṃḍu-
10. gaḷu Gâjanûra Mallikârjuna-dêvara . . . . .
11. ya angaranga-bhôga nada-dîvige [ge koṭṭa] dâna-
12. śilâ-śâsana . . . . ka
13. la Bâṇagavâḍiyoḷagaṇa Masaṇahaḷḷiya grâ-
14. mavanu yî-grâmake saluva chatussîme-
15. yoḷagaṇa gadde beddalu keṟe tôṭa
16. nidhi nikshêpa sidha sâdhya âgâmi . . . . .
17. da . . . . . ashṭa-bhôga têja yênu . . . . . **danû dhâ**
18. râ-pûrvakavâgi âchandrârkkasthâyiyâgi naḍa-
19. suvantâgi koṭṭa dâna śâśanâ yî dharmavanu â-chan-
20. drâkka-sthâyiyàgi naḍasuvaru
21. dâna-pâlanayôr madhye dânâch chhreyônu-pâlane
22. dânâ . . . svargam avâpnôti pâlanâd achchutaṃ
23. padaṃ yî-dharmava aḷupidavara palanga-
24. ḷu sva-dattâṃ para-dattâṃ vâ yô harêti va-
25. sundharâṃ shashṭi varisha-sahaśrâṇi vrishṭâ-
26. yâm jâyatte krimi yî dharmavan â-
27. robbaru aḷipidavaru Vâraṇâśiyalli kau-

28. leyanû Brâṃharanû tamma Ârâdhyara-
29. nû vadhisida pâpake hôharu śrî ||

Note.

This is an inscription of the reign of the Vijayanagar king Dêvarâya Oḍeyar I. The usual titles, king of kings, Paramêśvara over kings, punisher of hostile kings, champion over kings who break their word, lord of the four seas, are applied to the king. It is dated S′ 1330 Sarvadhâri sam. Mârga, [śu] 15, Sô corresponding to December 3, 1408 and records the gift of the village Masaṇahaḷḷi in Bâṇagavâḍi with all rights for the services of decorations to the god, festivals and perpetual lamp in the temple of Mallikârjunadêvaru in Gâjanûr, (a village about 4 miles off from Bûdipaḍaga). The donors were the *Prajegavuṇḍus* of Uḍuvankanâḍ belonging to Ammaḷe (?). The usual imprecatory stanzas follow. At the end is an imprecatory sentence meaning that those who violate this charity will incur the sin of killing tawny cows, Brahmans and their *ârâdhyar* in Benares.

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On a stone set up to the west of the Mâri temple of Mûḍala agrahâra, a hamlet of Ummattûr in the Hôbli of Samtemârahaḷḷi.

Size 6′ × 2′.

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಸಂತೆಮಾರಹಳ್ಳಿ ಹೋಬಳಿ ಉಮ್ಮತ್ತೂರು ಮೂಡಲ ಅಗ್ರಹಾರದ
ಮಾರಿ ಗುಡಿಯ ಪಶ್ಚಿಮಕ್ಕೆ ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 6′ × 2′.

1. ಧತ್ತೂರಾಖ್ಯಪುರಾವಾಸೀವಾಸವಾದಿ ಸುರಾರ್ಚ್ಚಿತಃ। ಭುಜಂಗೇಶಶ್ಶಿವಃ ಪಾಯಾತ್‌ಪರಮಾ
2. ತ್ಮಾ ಜಗತ್ರಯಂ ॥ ಗ್ರಾಮೇಸಂತತಮುಂಮತೂರಿತಿ ಜಗತ್‌ಖ್ಯಾತೇತು ದೇವಾಲಯೇ
3. ಕಾವೇರ್ಯ್ಯಾ ಅಪಿಯೋಜನೇನ ವಸತಿಂ ಕುರ್ವನ್ನವಾಚ್ಯಾಂದಿಶಿ। ಗೌರೀಮುದ್ರಿತವಾಮ
4. ಭಾಗಸುಭಗಃ ಶೀತಾಂಶುರುಕ್ ಚಾಮರೋಮಾರಾರಿಃ ಶ್ರಿಯಮಾತನೋತು [ಸತತಂ]
5. [ಶ್ರೀಮಾನ್] ಭುಜಂಗಾಧಿಪಾ ॥ ಸ್ವಸ್ತಿಶ್ರೀಮದ್ಜಯಾಭ್ಯುದಯಶಕವರು ೧೩೩೫ನೆಯ ವಿ
6. ಜಯಸಂವತ್ಸರದವಯಿಶಾಖಸು ೧ ವಲು ಶ್ರೀಮತು ತಾಯೂರನಾಡಪ್ರಭು
7. ತಾಯೂರಲಖಚೆ ದಂಣಾಯಕರ ಮಗ ಪೆರುಮಾಳೆದೇವ ನಲ್ಲುವ ಬಾಮಂಣ ಕಾಮಂಣ
8. ನಮಗ ಪೆರುಮಾಳೆದೇವ ರಂಗಪ್ಪನ ಮಗ ಭಲಪ್ಪ ಲಖ್ಖಪ್ಪಗಳ ಮಗ ಚೆಂನಪ್ಪ ಅಂಕೆ
9. ದಂಣಾಯಕರ ಅಂಕಂಣ ಸಿಂಗಪ್ಪನ ಕಾಮಂಣ ನವರೊಳಗಾದ ॥ ಪ್ರಭುಗ
10. ವುಡು ನಾಡಗಉಡುಗಳು ತಾಉರ ಅಂಮವ ಕಾಮಂಣ ದೂಮಗಉಡ ಉಂಮತ್ತು
11. ರ ಬಯಿಚ ಗಉಡ ದೇವಲಿಂಗ ಕಾಳಪ್ಪ ಮಾಚಂಣ ಗಣಿಗನೂರ ಕಾಳಪ್ಪ ಹಿರ್ಯಹಳ್ಳಿಯ
12. ಆಲುದೂರ ಮಂಚಿಗಉಡ ಕಾಮಗವುಡ ಒಳಹಾಳ ನಿಂಡಗಉಡ . ಹೊಂಮ
13. ಬಲ್ಲು ಬಂನಿಹಳಿಯ ಕಾಳಪ್ಪ ಬೋಳದೇಮ ಹೆಂಮುಗೆಯ ಕಹಿಗಉಡ ಮಾವಿನ
14. ಹಾಲಳ್ಳಿಯ ಹೆಂಮ ಗಉಡ ಚವಡಿ ಗವುಡ ಎಚ್ಚಿಗನಹಳ್ಳಿಯ ಮಂಚೆ ಗವುಡ ದಾಸನೂರ

15. ಕಾಮ ಗವುಡ ಚಿಕ್ಕ ಗವುಡ ಯಿಗ್ಗಲಿಯ ದಾಡತೆರಿ ? ಮಕರ ಗವುಡನ ಕಾಳಪ್ಪ ಬೆಳ್ಳನಳಿ
16. ಯಕಲ್ಲ ಗವುಡ ಹಿರಿಯಮಾರನ ಹಳ್ಳಿಯ ಹರಿಯಪ ಗವುಡ ಮೋಡಿ ಗವುಡನಕ . . . .
17. . . . . . ಡ ಹಿರಿಯೂರ . . . ಸೆಯ . . . . . . ಬಿಲ್ಲ ಗವುಡ ಬೆಳುಗುಂದದ
18. . . . . . . ಕಾಳಿಗವುಡ ಕಪ್ಪರವಳ್ಳಿಯ . . . . . ಹಿರೆಹಳ್ಳಿ ದೇವಗ
19. . . ನಮರ . . . . ಕಾವುಗವುಡನ . . . .
20. [ಚಕ್ಕೆ ಎದ್ದುಹೊಗಿದೆ] ಯದಕಾಳಪ್ಪ ಮುತ್ತಗೆಯ ಕಾಳೆಗವುಡ . . ಗವು . .
21. . . . . ಗವುಡ ಮರುಹಳ್ಳಿಯ ಕಾ . . . . . . ಪಲವುಕು . . . . . .
22. . . . . . . .ರಕ್ಕಸಗವುಡ ಕಿಱಿಗುಸೂರ ಸಾದ ಗವುಡನ ಮಗ .
23. . . . . ಮಾರಮಯಗವುಡ ಕಾಳೆಯ ಹಳಿಯ . . . .
24. . . . . ಕಾಳಿಗಟ ? ದ ಕವಿಲಿಯ . . . . ನೂಜ . . .
25. . . . . . . ದಬಿರುಚಗವುಡ ಯಿವರೊಳ ಗಾದ ತಾಯೂರ . .
26. . . . . . . ಅಗ್ರಹಾರವಾಗಿ ಮಾಡಿಕೊಂಡು . . . .
27. . . . . ಸನದ ಕ್ರಮವೆಂತೆಂದಡೆ ನಂಮ
28. . . . . ಮದ ಮೂಡಣ ದಿಕ್ಕಿನ ಕಡೆ . . . .
29. . . . . . ಗ್ರಹಾರವಾಗಿ ಮನೆ . . . .
30. . . . . ರ ಕೌಂಡಿನ್ಯಗೊ
31. . . . . ವ್ರಿತಿ . . . . .
32. . . . . ಳು . . . .
33. . . . . . ಶಿ . . . .
34. . . . . . ಗೃಹ . . . .
35. . . . . . ಬೆದ್ದಲುಅಷ್ಟಭೋಗ . . . . .
36. . . . . . . ಭಟ್ಟರ ಮಕ್ಕಳು ನಾಗದೇವ . . . .
37. . . . . .ಯ ಸೂತ್ರದ ಪೆದ್ದಿಯ . . . .
38. . . . . ದಯಜುಶಾಖೆಯ . . . . . .
39. . . . . ಕೌಂಡಿಂನ್ಯ ಗೋತ್ರದ . . . . .
40. . . . . ಯೆರಡು . . . . .
41. . . . . ನರಹರಿವರ್ಯ್ಯ . . .
42. . . . . ವರ್ಯ್ಯರ . . . .
43. . . . . ಕ್ಕಳು ಕೌಂ . . . .
44. . . . . ಮಕ್ಕಳು
45. . . . . ರ ಮಕ್ಕಳು
46. . . . . ಮಾರಯ
47. ರ್ಕ . . . . ಮಾದ
48. ವರ್ಯ್ಯರ ಮಕ್ಕಳು ಮ . . . . ಯ
49. ಖೆಯ ಕೊಂಮಾವರ್ಯ್ಯರ . . . .
50. ಶಾಖೆಯ ಪೆದ್ದಿವರ್ಯ್ಯರ ಮಕ್ಕಳು . . . .
51. ಶಾಖೆಯ ನರಹರಿವರ್ಯ್ಯರಮಕ್ಕಳು . . . .
52. ವಾಗಿ ಹದಿನೆಂಟು ಗಣ ಸಂಖ್ಯೆಯ ಬ್ರಾಹ್ಮಣರುಗಳಿಗೆ ಯೀ . . . . .
53. ವ ಅಡವಿಯ ಅಡುವಳಗಾದ ಭೂಮಿಗದೆ . . . . . ಯವರ
54. ವರಹ ಗದ್ಯಾಣಂಯಿಪ್ಪತ್ತು ಹೊಂನನೂ ನಂಮ . . . . .

55. ನಂದನ ಸಂವತ್ಸರದ ಮಾಘ ಬ 30 ಗುರುವಾರ ಸೂರ್ಯ್ಯಗ್ರಹಣ. . . . .
56. ವೃತ್ತಿಯಾಗಿ ಮಾಡಿದ ಹದಿನೆಂಟು ಗಣ ಸಂಖ್ಯೆಯ ಬ್ರಾಹ್ಮಣ . . . .
57. ಹೇಶ್ವರ ಶ್ರೀಲಕ್ಷ್ಮಿನಾರಾಯಣ ಪ್ರೀತ್ಯರ್ಥವಾಗಿ ನಾವು ನಾಡವರ . . . .
58. ನ ಧಾರಾಪೂರ್ವಕವಾಗಿ ಕೊಟ್ಟೆವು ಯೀ ಅಗ್ರಹಾರದ
59. ಕೊಟ್ಟ ಆ ಅಡುವಲದ ಭೂಮಿಯ ಚತುಸ್ಸೀಮೆಯವಳಿಯ
60. ಕ ನನ್ದಿಹಬ್ಬಾಚೆ ಹಳಿಯ ಸೀಮೆಯಿಂ ಪಡುವಲು ಸಿಂದದ ತಾಳಗ
61. ಲ್ಲಿಂತೆಂಕ ಮುಂತಾಗಿ ಕುದಿಹೇಬಿ ಸೀಮೆಯಿಂ ಪಡುವಲು ನಟ್ಟನಾಲ್ಕು . . . .
62. ಯದಲ್ಲಿ ನಟ್ಟಕಲ್ಲು ಅಲ್ಲಿಂಪಡುವ ಮುಂತಾಗಿ ಕುದೆಹೆಬಿ ಸೀಮೆಯಿಂ ಬಡ . . . . .
63. . . . ದ ಹಳ್ಳಿಯಿಂ ಬಡಗಲು ನಾಲ್ಕುಗಲ್ಲೆ ಮೇರೆಯಾಗಿ ನಯಿರುತ್ಯದಲ್ಲಿ . . . . .
64. ಕಲ್ಲು ಅಲ್ಲಿಂಬಡಗ ಮುಂತಾಗಿ ತಾರದಗಾಲು ಕಡಲೆಗಾಲ . . . .
65. ಚಕ್ರನಕೊಡಗೆಯ ಹೊಲದ ಹೇರೊಬ್ಬೆಯಿಂ ಮೂಡಲು ಭುಜಂಗ . . . .
66. ದ ಹೊಲದಿಂ ಮೂಡಲು ನಟ್ಟನಾಲುಗಲ್ಲ ಮೇರೆಯಾಗಿ ವಾ . . . .
67. ಣ ಕಟ್ಟೊಬ್ಬೆಯಲು ನಟ್ಟಕಲ್ಲು ಅಲ್ಲಿಂಮೂಡ ಮುಂತಾ . . . .
68. ಕಲು ಕಟ್ಟೊಬ್ಬೆಯಲು ನಟ್ಟನಾಲುಗಲ್ಲೆ ಮೇರೆ ಯಾದಯೀ . . . .
69. ಯೀಚತುಸ್ಸೀಮೆಯ ವೊಳಗುಳ್ಳ ನಿಧಿ ನಿಕ್ಷೇಪ ಜಲ ಪಾ . . . . .
70. ಸಾಧ್ಯ ಅಷ್ಟಭೋಗ ತೇಜಸ್ವಾಂಮ್ಯ ಮತ್ತೆ ಯೇನುಳ್ಳಂಥಾ ಸರ್ವ . . . . .
71. ನಿಮಗೆ ಕೊಟ್ಟೆವಾಗಿ ಆಚಂದ್ರಾರ್ಕ್ಕಸ್ಥಾಇ ಆಗಿ ಸುಖ . . .
72. ನಾವು ಕೊಟ್ಟ ಧರ್ಮಶಾಸನಾ । ಸ್ವದತ್ತಾಂ ಪರದತ್ತಾಂ ವಾ ಯೋಹರೇ . . . . .
73. ಸಹಸ್ರಾಣಿ ವಿಷ್ಠಾಯಾಂ ಜಾಯತೇ ಕ್ರಿಮಿಃ । ಅಕರೇಣ ಕರಗ್ರಾಹೀ . . .
74. ಭ್ಯತೆ . . . . . ಕರಸೇವೀಕೋಟಿಯಗ್ನಫಲಂ ಲಭೇತ್ । ಸರ್ವೇಷಾಮೇವ ದಾನಾ . . . .
75. ಕ್ಷೀಯತೇಫಲಂ । ನಭೂಮಿದಾನಫಲಂ ಚೈಕಂಕ್ಷೀಯತೇ ನಕದಾಚನ ॥ ದಾ [ನಪಾಲ]
76. ನಯೋರ್ಮ್ಮಧ್ಯೆದಾನಾ ತ್ಛ್ರೇಯೋನುಪಾಲನಂ ! ದಾನಾತ್ಸ್ವರ್ಗ್ಗಮವಾಪ್ನೋತಿ ಪಾ [ಲನಾ]
77. ದಚ್ಯುತಂ ಪದಂ ॥ ತಾಯೂರನಾಡ ಪ್ರಭುಗಳ ವೊಪ್ಪವಾಸುದೇವರು ಉಂಮತ್ತೂರು
78. ಗವುಡಗಳ ವೊಪ್ಪ ಶ್ರೀಭುಜಂಗನಾಥದೇವರು ಸೇನಬೋವ ಸಂಕಣನ ಬರಹ ಸಿದ್ದನ ಬರಹ

Transliteration.

1. Dhattûrâkhya purâ-vâsî Vâsavâdi-surârchchitaḥ । Bhujangêsaś Śivaḥ pâyât paramâ-
2. tmâ jagatrayâṃ ॥ grâmê santatam Uṃmatûr iti jagat-khyâtê tu dêvâlayê
3. Kâvêryyâ api yôjanêna vasatiṃ kurvann avâchyâṃ diśi । Gaurî-mudrita-vâma-
4. bhâga-subhagaḥ śîtâṃśuruk-châmarô Mârâriḥ śriyam âtanôtu [satatam]
5. [śrîmân]. Bhujangâdhipâ ॥ svasti śrîmad jayâbhudaya Śaka-varusha 1335 neya Vi-
6. jaya-saṃvatsarada Vayiśâkha su 1 Valu śrîmatu Tâyûra-nâḍa-prabhu
7. Tâyûra Lakhachedaṇṇâyakara maga Perumâḷedêva Nalluva Bâmaṇṇa Kâṃaṇṇa-
8. na maga Perumâḷedêva Rangappana maga Bhalappa Lakhkhappagaḷa maga Chennappa Anke-

9. damṃṇṇâyakara Ankannṇa Singappana Kâmamṃṇavaroḷagâda prabhuga-
10. vuḍu nâḍagauḍugaḷu Tâüra Ammava Kâmamṃṇṇa Dûmagauḍa Ummattu-
11. ra Bayichagauḍa Dêvalinga Kâḷappa Mâchaṇṇa Gaṇiganûra Kâḷappa Hiryahaḷḷiya
12. Âludûra Manchigauḍa Kâmagauḍa Oḷahâḷa Ninḍagauḍa Homma-
13. ballu Bannihaḷiya Kâḷappa Bôḷadêma Hemmugeya Kahigauḍa Mâvina
14. Hâlaḷḷiya Hemmagauḍa Chavuḍigauḍa Er̤iganahaḷḷiya Manchegauḍa Dâsanûra
15. Kâmagavuḍa Chikkagavuḍa Yiggaliya Dâḍater̤i Makaragavuḍana Kâḷappa Beḷḷanaḷi-
16. ya Kallagavuḍa Hiriya Mâranahaḷḷiya Hariyapagauḍa Môḍigavuḍana Ka . . . . .
17. . . . ḍa Hiriyûra . . . seya . . . Billagavuḍa Beḷugundada
18. . . . Kâḷigavuḍa Kapparavaḷḷiya . . . Hirehaḷḷiya Dêvaga . .
19. . . namara . . . Kâma-gauḍana . . .
20. [effaced] . yada Kâḷappa Muttageya Kâḷegauḍa . . . gavu
21. . . . . . gavuḍa Maruhaḷḷiya Kâ . . . palavuku
22. . . . . . Rakkasagavuḍa Kir̤ugusûra Sâdagavuḍana maga
23. . . . . . Mâramayagavuḍa Kâḷeyahaḷiya . . . .
24. . . . . . Kâḷigaṭada Kavilaya . . . . Nûja . . . .
25. . . . . . . da Biruchagavuḍa yivaroḷagâda Tâyûra
26. . . . . . agrahâravâgi mâḍi komḍu
27. . . . . . sanada krama ventendaḍe namma
28. . . . . . mada mûḍaṇa dikkina kaḍe . . . .
29. . . . . . grahâravâgi mane
30. . . . . . . ra Kauṇḍinya-gô
31. . . . . . . vriti . . . . .
32. . . . . . ḷu . . . . .
33. . . . . . . śi . . . .
34. . . . . . gṛiha . . . . . .
35. . . . . . beddalu ashṭa-bhôga . . . . .
36. . . . . bhaṭṭara makkaḷu Nâgadêva . . . . .
37. . . . . ya-sûtrada Peddiya . . . .
38. . . . da-Yajuśâkheya . . . .
39. . . . . Kauṇḍinya-gôtrada . . . .
40. . . . . . yeraḍu . . . .
41. . . . . . Naraharivajhya . . . .
42. . . . . Vajhyara . . . .
43. . . . . kkaḷu Kaun . . . .
44. . . . . makkaḷu

45. . . . . ra makkaḷu
46. . . . . Mâraya
47. . . . . Mâda-
48. vajhyara makkaḷu ma . . . . . ya
49. kheya Kommâvajhyara ma . . . . .
50. śâkheya Peddivajhyara makkaḷu . . . . .
51. śâkheya Narahari-Vajhyara makkaḷu . . .
52. vâgi hadineṇṭu-gaṇa-sankhyeya Brâmhmaṇarugaḷige yî . . .
53. va aḍaviya aḍuvaḷagâda bhûmi gade . . . . . yavara
54. varaha gadyâṇaṃ yippattu honanû naṃma
55. Nandana-saṃvatsarada Mâgha ba 30 Guruvâra sûrya-grahaṇa . .
56. vrittiyâgi mâḍida hadineṇṭu gaṇa sankhyeya Brâmhaṇa . . . . .
57. hêśvara Śrî Lakshminârâyaṇa-prîtyartha-vâgi nâvu nâḍavara
58. na-dhârâ-pûrvakavâgi koṭṭevu yî agahârada
59. koṭṭa â aḍuvalada bhûmiya chatu ssîmeya vaḷiya-
60. ka Nandi Hebbâchehaḷḷiya sîmeyiṃ paḍuvalu Sindada Tâḷiga-
61. lliṃ tenka muntâgi Kudihêṛa sîmeyim paḍuvaḷu naṭṭa nâlku . . . .
62. yadalli naṭṭa kallu alliṃ paḍuva muntâgi Kudiheṛa-sîmeyiṃ baḍa . .
63. da-haḷḷiyiṃ baḍagalu nâlku galle mêreyâgi nayirutyadalli . . . .
64. kallu alliṃ baḍaga muntâgi Târadagâlu Kaḍalegâla . . .
65. chakrana koḍageya holada hêrobbeyiṃ mûdalu Bhujanga . . . . .
66. da holadiṃ mûḍalu naṭṭa nâlugalle mêreyâgi vâ . . . .
67. ṇa kaṭṭobbeyalu naṭṭa kallu alliṃ mûḍa muntâ . . . .
68. kalu kaṭṭobbeyalu naṭṭa nâlu galle mêreyâda yî . . . .
69. yî chatussîmeya voḷaguḷḷa nidhi nikshêpa jala pâ . . . .
70. sâdhya ashṭa-bhôga têja-svâṃmya matte yênuḷḷaṃthâ sarva . . . .
71. nimage koṭṭevâgi â-chandrârkka-sthâi âgi sukha . . . . .
72. nâvu koṭṭa dharmma-śâsanâ | sva-dattâṃ para-dattâṃ vâ yô harê . . .
73. sahasrâṇi vishṭhâyâṃ jâyatê krimiḥ | akarêṇa kara-grâhî . . .
74. bhyate . . . . . . karasêvî kôṭi-yajñya-phalaṃ labhêt | sarvvêshâṃ êva dânâ . . . . .
75. kshîyatê phalaṃ | (na) bhûmi-dâna-phalaṃ chaikaṃ kshîyate na kadâchana || dâ [na pâla]
76. nayôrmmadhyê dânât chrêyônu-pâlanaṃ | dânât svarggam avâpnôti pâ [lanâ]
77. d achyutam padaṃ || Tâyûra-nâḍa prabhugaḷa voppa Vâsudêvaru Uṃmattûru
78. gavuḍagaḷa voppa śrî Bhujanganâtha Dêvaru Sênabôva Sankaṇṇana baraha Siddhana baraha

Translation.

LL. 1-2.

May the god Śiva (known as) Bhujaṅgêśa in the town called Dhattûra, worshipped by the gods headed by Indra, protect the three worlds. May Bhujangâdhipa, dwelling in a temple of the famous village called Ummattûr, at a distance of one yôjana to the south of the Kâvêri, beautiful with his left half enshrining Gaurî and having the moon's rays as a fly-flapdo always good to us.

LL. 3-27.

Be it well. On Vaḍḍavâra, 1st lunar day of the bright half of Vaiśâkha in the year Vijaya, 1335th auspicious Śaka year, the illustrious chief of Tâyûr-nâḍ, Perumâḷedêva, son of Tâyûr Lakhachedaṇṇâyaka, Nalluva Bâmaṇṇa, Kâmaṇṇa's son Perumâḷedêva, Rangappa's son Bhalappa, Lakhkhappa's son Chennappa, Anke-daṇṇâyaka's (son?) Ankaṇṇa, Singappa's (son) Kâmaṇṇa—these prabhu-gauḍus and nâḍu-gavuḍus, with Ammava Kâmmaṇṇa of Tâyur, Dûmagauḍa, Bayichgauḍa of Ummattûr, Dêvalinga, Kâḷappa, Mâchaṇṇa, Kâḷappa of Gaṇiganûr, Manchigauḍa of Âludûr belonging to Hiryahaḷḷi, Kâmagauḍa, Niṇḍagauḍa of Oḷahâḷ, Ballu of Homma, Kâḷappa of Bannihaḷḷi, Bôḷadêma, Kahigauḍa of Hemmuge, Hemmagauḍa of Mâvina Hâlaḷḷi, Chauḍigauḍa, Manchegauḍa of Eṟiganahaḷḷi, Kâmagauḍa of Dâsanûr, Chikkagauḍa, Dâḍateri (?) of Iggali, Makaragauḍa's Kâḷappa, Kallagauḍa of Beḷḷanaḷi, Hariyapagauḍa of Hiriya Mâranahaḷi, Mōḍigauḍa's . . . . of Hiriyûr, Billagauda, Kâḷigauda of Beḷugunda, ... of Kapparavaḷḷi, Dêvagauḍa . . . of Hirehaḷḷi, Kâmagauḍa's . . . . Kâḷappa of . . . . Kâḷegauḍa of Muttage, Kâ . . . . of Maruhaḷḷi, ... , Rakkasagauḍa, Mâramayagauḍa son of Sâdagauḍa of Kiṟugusûr, ... of Kâḷeyahaḷi, Kavilaya of Kâḷigaṭa, ... Biruchagauḍa, ... these and others of Tâyûr created an agrahâra and granted the following śâsana :—

LL. 27-58.

For building an agrahâra to the east of our village . . . . . vrittis of land are given with all the rights to . . . . of Kauṇḍinyagôtra, Nâgadêva, son of . . . . . bhaṭta, Peddiya of . . . of Yajus'-śâkhe and Kauṇḍinyagôtra, . . . Naraharivajhya . . . . . Mâravajhya's son . . . . Kommâvajhya's . . . ., Peddivajhya's son, ... Naraharivajhya's sons . . . .

To these 18 families (gaṇa-sankhye) of Brahmans we have given away with pouring of water forest lands, wet lands, etc., of the revenue value of 20 hons (or a present of 20 hons in cash in addition to the lands, in order to obtain the favour of the gods Umâmahêśvara and Lakshmînârâyaṇa, on the day of solar eclipse being Thursday, the 30th lunar day of the dark half of Mâgha in the year Nandana, dividing the lands into vṛittis and distributing them among the 18 families (gaṇas) of Brahmans :—

LL. 59-68

The boundaries of this agrahâra :— . . . . The circle (vaḷeyaka) formed by the four boundaries of the common lands (*aḍuvala* lit, pleasure grounds) given for . . . . west of Nandi Hebbâchehaḷḷi, south of . . . . Sindadatâḷigallu . . . . . . and west of Kudihêṟu-sîme four stones are set up . . . ., to the north of Kudihêṟusîme . . . . . . to the north of . . . haḷḷi, the four stones being the boundaries, . . . a stone to the south-west, ... beginning from its north to the east of the big heap of stones in the koḍage-land of the *chakra* (village watchman) . . . . to the east of the field belonging to the god Bhujangêśvara) the four stones set up here being boundaries, four stones set up in *kaṭṭobe* (?) being the boundary . . . . (Many of the letters are gone and hence the meaning of this portion is not clear.)

LL. 69-72.

All the treasures on the surface or underground, water channels, stones, possibilities, the eight forms of enjoyment, and the possession of *têja* (wealth ?) and all other rights have we given you to enjoy in peace as long as the moon, sun and stars endure. This is the *dharmaśâsana* (charter of charity).

LL. 72-77.

He who seizes the land being either his own gift or other's gift will be born as a worm in ordure for sixty thousand years. One who takes taxes from un-taxable property will incur . . . . He who . . . will get the merit of performing a crore of *yajñas.* Of all the gifts . . . . the merit gained by the gift of lands never diminishes. Between making a gift and protecting it, the act of protecting is more meritorious than making the gift. By making a gift one goes to Svarga but by protecting one already made one attains the region from which there is no fall.

LL. 77-78.

The signature of the prabhus of Tâyur-nâd :—

Vâsudêvaru. The signature of the Ummattûr gauḍus :—śrî
Bhujanganâthadêvaru. Writing of Sênabôva Sankaṇṇa :
Writing of Siddha.

Note.

The huge slab on which the inscription is engraved was once lying underground and every year a huge fire was set up during a village festival at the place. Hence several letters are much damaged.

The inscription records the creation of an agrahâra near Ummattûr and the settlement of Brahmans therein with gifts of land to them made by Perumâḷedêva, chief of Tâyur-nâḍ and several gauḍas of Tâyûr and other villages in the neighbourhood. The grant was made in Ś 1335 Vijaya sam. Vaiś. śu 1, Vaḍḍavâra corresponding to Saturday, April 1, 1413 A.D. Another date is given in line 55, *i.e.*, the solar eclipse on Thursday the 30th lunar day of Mâgha in the year Nandana corresponding to 1st February 1413 A.D. on which day there was a solar eclipse. But it was a Wednesday and not Thursday. The date meant was apparently the day after the eclipse, *i.e.*, the 2nd February and yet for the sake of special merit due to the gifts at the time of solar eclipse, Thursday also is spoken of as a day of solar eclipse. This second date, *i.e.*, 2nd February 1413 probably stands for the time when the eastern agrahâra was created. The formal grant of lands for this Mûḍala Agrahâra was made two months later. No king is mentioned in the record.

SHIMOGA DISTRICT.

SHIMOGA TALUK.

59

In the village Bhadrâvati in the hobli of Bhadrâvati, on a stone in the navaraṅga of the Lakshmînarasimha temple.

Size 6′ × 10″

Kannaḍa language and characters.

ಶಿವಮೊಗ್ಗ ಡಿಸ್ಟ್ರಿಕ್ಟಿನ ಶಾಸನಗಳು.

ಶಿವಮೊಗ್ಗಾ ತಾಲ್ಲೂಕು.

ಭದ್ರಾವತಿ ಹೋಬಳಿ ಭದ್ರಾವತಿ ಗ್ರಾಮದ ಲಕ್ಷ್ಮೀನರಸಿಂಹಸ್ವಾಮಿ ದೇವಸ್ಥಾನದ ನವರಂಗದ ಕಲ್ಲಿನಮೇಲೆ.

ಪ್ರಮಾಣ 6′ × 10″

1. ಸ್ವಸ್ತಿಶ್ರೀಗೋಪಿನಾಥ ಶರಣು ॥ ವ್ಯಯಸಂವತ್ಸರದ ದ್ವಿತೀಯಾಷಾಢ ಸುದ್ಧ ೧೩ ಬ್ರಿದಂದು। ಶ್ರೀ ಲಕ್ಷ್ಮೀನರಸಿಂಹ ಪುರದ ಶೇಷಮಹಾ(ಸ) ಜನಂಗಳು ಹಿರಿಯಮಕ್ಷೆ
2. ಯ್ದಲ್ಲಿ ಮಹಾಸಭೆಯಾಗಿ ನೆರದು ಮಾಡಿದ ಸಮಯವೆಂತೆಂದಡೆ ॥ ಪುರಬಗೆಯ ಬಾಗು ಬಾಹುಬಲಿಕುಮಾರನ ಹಳ್ಳಿ ತೆಂ
3. ಕಾತೂರು ಯಿ[೦]ತಿನಿಸಬಲಿಯುಂ ಪ್ರತಿಪ್ರತ್ತಿ ವಿಭಾಗಂಮಾಡಿಯಿಕ್ಕಿದ ಉಂಡಿಗೆ ಧ್ರುವಉಂಡಿಗೆ ತವತವಗೆ ಬಂದ ಸ್ತಳಗಳಲ್ಲಿ ಕಱೆಯಕಟ್ಟಿಸುವರು ತೋಟವನಿಕ್ಕಿಸಿ ಅಱಗೆ ವ್ಯವಸಾಯವಂ ಮಾಡಿದಡೆ ಪ್ರ
4. ಥ್ಯಾಪತ್ತಿಯಮಾಡಲಾಗದು ಈ ಧ್ರುವ ಉಂಡಿಗೆಯ ನಳಿಹಿ(ಹಿ) ದವರು ಅಗ್ರಹಾರವನಳಿದವರು ಮೂವತೆಱುಪಿ ತರಿಂ ಬಹಿ ಗ್ರಾಮದ್ರೋಹಿಗಳು ಶ್ರೀ ಲಕ್ಷ್ಮೀನರಸಿಂಹ ದೇವ [ರಾ]
5. ಣೆ। ಅಶೇಷ ಮಹಾಜನಂಗಣಾಣೆ ಚಕ್ರವರ್ತ್ತಿ ಶ್ರೀ ವೀರನಾರಸಿಂಹ ದೇವರಾಣೆ ।

Transliteration.

1. svasti śrî Gôpinâtha śaraṇu ‖ Vyaya-saṁvatsarada Dvitîyâshâḍha suddha 13 Bridandu | śrî Lakshmî narasiṁha-purad-aśêsha-mahâ (sa) janangaḷu Hiriyamakshe (?)-
2. ydalli mahâsabheyâgi neradu mâḍida samayav entendaḍe ‖ Purabageya-bâgu Bâhubalikumâranahaḷḷi-eṃ-
3. kâtûru yiṃt inisar̤aliyum prati-pratti-vibhâgaṁ mâḍi yikkida uṇḍige dhruva-uṇḍige tava-tavage banda staḷagaḷalli ker̤eya kaṭṭisuvaru tôṭavan ikkisi ahage vyavasâyavam mâḍidaḍe pra
4. thyâpattiya mâḍalâgadu î-dhruva-uṇḍigeyan aḷihi (hi) davaru agrahâravan aḷidavaru mûvateḷu pitariṁ bahi grâma-drôhigaḷu śrî-Lakshmî-narasiṁha dêva [râ]
5. ṇe ¦ aśêsha-mahâjananganṇ âṇe chakravartti śrî Vîra Nârasiṁhadêvar âṇe

Translation.

Be it well. Gôpînâtha is my refuge. On Thursday the 13th lunar day of the bright half of the 2nd Âshâḍha in the year Vyaya :—

All the mahâjanas of Lakshmî-narasiṁhapura having assembled in Hiriyamakki (?) as *mahâsabha*, made the following agreement :—

In (the villages) Purabageya-bâgu, Bâhubali-kumâranahaḷḷi, Temkâtûru, tanks should be constructed in the spots assigned to different persons in accordance with *uṇḍige* (free permit ?). If gardens are set up and cultivation is carried on, no objection (*pratyâpatti*) should be raised. Whoever violates this permanent permit (to build tanks and carry on garden cultivation under tanks, etc.,) will be guilty of having destroyed agrahâras. Thirty-seven ancestors (of such violaters of the grant) will remain outside (heaven). They will be guilty of being traitors to the villages. In the name of Lakshmî-narasiṁha-dêvaru ; in the name of all the *mahâjanas.* In the name of Vîra Narasiṁhadêvar.

Note.

This records an agreement made by the mahâjanas of Lakshminarasiṁhapura (the village Bhadrâvati) permitting certain persons to build tanks in the places assigned and plant gardens and carry on their cultivation with the help of the tanks, free from taxes, etc. Imprecations are given against the violaters of this agreement or grant.

The date of the grant is given as Vyaya saṁ. Dvitîyâ-shâḍha śu 13th Thursday. No Śaka year is given. From the nature of the paleography of the record and the mention of the name of the Emperor Vîra-Nârasiṁha who was apparently the Hoysaḷa king of that name, it is possible to conclude that it belongs to the time of Narasiṁha II or Narasiṁha III. In the reigns of the above kings there were two Jovian years of the name of Vyaya, *i.e.*, Ś 1148 and S 1208. In the latter year the intercalary month was Vaiśâkha and not Âshâḍha as stated in the grant. In the former year, *i.e.*, Ś 1148 Vyaya, the month Âshâḍha was intercalary and the week-day of śu 13 of the month was Thursday as stated in the grant. Hence this date corresponding to July 9, A.D. 1226 must be taken as the correct date of the grant and the king who was reigning at the time, *i.e.*, Narasimha II as the king in whose name the grant was issued. If we take the reign of Narasimha I there is also a Vyaya but with no intercalary month Âshâḍha. Moreover he was never styled *Chakravarti* or Emperor as found in line 5 of this record.

The exact significance of the terms *uṇḍige* and *dhruva-uṇḍige* in lines 3 and 4 is not clear.

NAGAR TALUK.

60

Near the town of Hosanagar in the hobli of Kaḷûrkaṭṭe, on a mâstikal near the inscription stone No. 24 of Nagar Taluk, E.C. VIII.

Size 3′ × 2′

Kannaḍa language and characters.

ನಗರ ತಾಲ್ಲೂಕು ಕಳೂರುಕಟ್ಟೆ ಹೋಬಳಿ ಹೊಸನಗರಕ್ಕೆ ಪೂರ್ವ ೨೪ನೆಯ ನಂಬರು ಶಾಸನಕ್ಕೆ ಸ್ವಲ್ಪದೂರ ನಾಗರಪೆಳೆಯಲ್ಲಿ ನಟ್ಟಿರುವ ಮಾಸ್ತಿಕಲ್ಲು.

ಪ್ರಮಾಣ 3′ × 2′

1. ಯಿಸ್ವರ ಸಂವತ್ಸರದ ಮಾಗಸುದ್ಧ
2. . . . .
3. . . . .
4. . . . ದ ಅರುಹ
5. . . . ರುದ್ದಗೌಡನ ಹೆಂಡ
6. ತಿ ಸಗ್ಗಕೆಸಂದಳು ಮಂಗಳಮಹಾ
7. ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Note.

This is a mâstikal recording the death of a woman (not named) who was the wife of Ruddagauḍa in the bright half of Mâgha in the year Îśvara. Neither the name of the tithi nor the number of years elapsed in the Śaka era is given. The characters seem to be of the middle Hoysaḷa period and the date may be provisionally taken as January 1218 A.D.

61

On another *mâstikal* near the Sagar Road to the north of the same town Hosanagar.

Size 3′ × 2′

Kannaḍa language and characters.

ಅದೇ ತಾಲ್ಲೂಕು ಹೊಸನಗರದ ಟೌನಿಗೆ ಉತ್ತರ ಸಾಗರದ ರಸ್ತೆಯ ಪಕ್ಕದಲ್ಲಿ ನಟ್ಟಿರುವ ಮಾಸ್ತಿಕಲ್ಲು.

ಪ್ರಮಾಣ ' × 2'

1. ದುಂಮ (?) ಸ್ತಲದ ಕಾಱಬ್ಬೆ
2. ಗಳುಸೆಕಾಬ್ದ ೧೧೫೮
3. ನೆ ವಿಳಂಬಿ ಆಷಾಡಸುದ ೧೦
4. ಮಂಗಳವಾರ ದಂದು ಸತಿ .

Note.

This records the death as *sati* of Kârabbe of Dumma-sthala on Tuesday the 10th lunar day of the bright half of Âshâḍha in the year Viḷambi Ś 1158. Dumma is a village in the same hobli of Kaḷûrkaṭṭe. S′ 1158 is Durmukhi and Viḷambi is two years later, Ś 1160. Taking the latter year, the date corresponds to Tuesday, 22nd June, 1238 A.D.

62

In the same town, on the metallic press known as the *ṭankasâle-kallu* placed at the entrance of the Taluk office.

Modern Kannaḍa language and characters.

ಅದೇ ಹೊಸನಗರದ ಟೌನ್‌ನಲ್ಲಿ ತಾಲ್ಲೂಕ್ ಆಫೀಸಿನ ಬಾಗಿಲಬಳಿ ಇಟ್ಟಿರುವ ಟಂಕಸಾಲೆ ಕಲ್ಲು.

1. ಪರಾಭವ ಸಂ । ಭಾದ್ರಪದ ಶು ೧೪ ಲು ಸುಬಾಚಾರಿ ಮಡಿದ ರುಪಾಯಿ ಮಡವ ಪಂಚರಸಿಯುಸ
2. ಳಾಕೆಮ ೨೪ ಸೆ ೯

Transliteration.

1. Parâbhava saṃ ǀ Bhâdrapada śu 14 lu Subâchâri maḍida rupâyi maḍava pancharasiya sa-
2. ḷâke ma 24 se 9-

Translation.

On the 14th lunar day of the bright half of Bhâdrapada in the year Parâbhava, Subâchâri made this *salâke* (iron bar) 24 maunds and 9 seers (in weight) of five metals (*pancharasiya*) for manufacturing rupees.

Note.

This inscription is engraved on a side of the metallic machine (*ṭankasâle-kallu*) which was once used for minting rupees at Nagar. The machine was brought from Nagar to Hosanagar when the Taluk Office was shifted. It is six-sided 1′ 8″ × 1′ 8″ × 8″ × 8″ × 9″ × 1′. It is flat below. There are six notches in it. They are however of different sizes. Two iron handles are found. People here say that by pressing another similar machine over this rupees were made.

The characters may be of the 18th century and Parâbhava may correspond to 1726. If so, the date would be equivalent to August 30, 1726 A.D., the time when Sômaśêkhara II was the chief of Keḷadi.

On a stone set up in the field No. 35 near Guṇḍan Basappa's house in the town of Hosanagar (Nagar 24 now revised).

Size 3′—6″ × 2′—6″.

Kannaḍa language and characters.

ಅದೇ ಹೊಸನಗರದ ಟೌನಿನ ಬಳಿ ಇರುವ ತಿದ್ದುಪಾಟಾದ ನಗರ ತಾಲ್ಲೂಕು 24ನೆಯ ನಂಬರು ಶಾಸನ.

ಪ್ರಮಾಣ ೩′—6″×2′—6″.

ಕನ್ನಡಲಿಪಿ ಮತ್ತು ಭಾಷೆ.

1. ಶ್ರೀಮತ್ಪರಮ ಗಂಭೀರ ಸ್ಯಾದ್ವಾದಾಮೋಘ ಲಾಂಛನಂ
2. ಜೀಯಾತ್ತ್ರೈಲೋಕ್ಯ [ನಾಥಸ್ಯ] ಶಾಸನಂ ಜಿನಶಾಸನಂ
3. ಸ್ವಸ್ತಿಶ್ರೀ ಬಲ್ಲಾಳದೇವರಸರು
4. . . . .
5. ಜೆಯ ಮುತ್ತರೋತ್ತರಾಭಿರುದ್ಧ ಮಿರಲು ಸಕವರುಷ
6 ೧೧೧೨ ಎರಡನೆಯ ಸರ್ವ್ವಧಾರಿ ಸಂವತ್ಸರದ
7. ಜ್ಯೇಷ್ಠಸುಧ ಏಕಾದಶಿ ವಡ್ಡವಾರದಲು ಗು
8. ಣ ಸಂಪಂನರಪ್ಪ ಪುಷ್ಪಸೇನ ದೇವರ ಗುಡ್ಡಿ ಶ್ರೀ
9, ಮತು ಸರ್ವ್ವಾಧಿಕಾರಿ ಬಂಮಾಚಾರಿಯ ಹೆಂಡತಿ ಹ
10. ವ್ವಕ್ಕನು ಸುರಲೋಕ ಪ್ರಾಪ್ತೆಯಾದಳು

Transliteration.

1. śrîmat-parama-gambhîra-Syâdvâdâmôgha-lânchhanaṃ
2. jîyât trailôkya [nâthsya] śâsanaṃ Jinaśâsanaṃ
3. svasti śrî Ballâḷa Dêvarasaru-
4. . . . .
5. jeyam uttarôttarâbhi- ruddhham iralu saka varusha
6. 1112 eraḍaneya Sarvvadhâri-saṃvatrsarada
7. Jyêshṭha sudha Êkâdaśi Vaḍḍavâradalu gu-
8. ṇa-saṃpaṃnarappa Pushpasênadêvara guḍḍi śrî-
9. matu Sarvâdhikâri Baṃmâchâriya heṇḍati Ha-
10. vvakkanu Suralôka-prâpteyâdaḷu

Note.

This records the death of a Jain woman named Havvakka, wife of the illustrious Sarvâdhikâri Bammâchâri and a disciple of the Jaina guru Pushpasêna-dêvar. The usual stanza in praise of the Jinaśâsana is given at the beginning of this record. The name of Ballâḷadêvarasa in whose reign the event recorded took place is next given and then the date Ś 1112 Sarvadhâri sam. Jyêshṭha śu 11 Vaḍḍavâra. But Ś 1112 is however Sâdhâraṇa and Jyêshṭha śu 11 of this year (17th May 1190) is a Thursday (which by some is regarded as equivalent of Vaḍḍavâra). The nearest year Sarvadhâri is Ś 1090. In this year Jyêshttha śu 11 is Saturday (18th May 1168) the week day generally accepted as the equivalent of Vaḍḍavâra. But this would not fall in the reign of Ballâḷa II. Hence the former date is probably the date meant. For Pushpasêna see E. C. II, Arsikere 1 of 1169 A. D. There is another Pushpasêna who died in 1234 A. D. Cp. E. C. VIII, Nagar 44.

64

On a stone set up behind the Bramhêśvara temple in the village Puṇaje in Kaḷûrkaṭṭe hobli.

Size 3′—6″ × 1′—6″.

Kannaḍa language and characters.

ನಗರ ತಾಲ್ಲೂಕು ಕಳೂರುಕಟ್ಟೆ ಹೋಬಳಿ ಹೊಸಹಳ್ಳಿ ಮಾಗಣಿ ಪುಣಜೆ ಗ್ರಾಮದ ಬ್ರಹ್ಮೇಶ್ವರ ದೇವಾಲಯದ ಹಿಂಭಾಗದಲ್ಲಿ ನಿಂತಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3′—6″ × 1′ – 6″.

1. ನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ ಚಂದ್ರಚಾಮರ ಚಾರವೆ ತ್ರೈಲೋಕ್ಯ ನಗ
2. ರಾ ರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೆ । ಸ್ವಸ್ತಿ ಶ್ರೀ ಶಕವರುಸ ೧೩೧೮
3. ನೆಯ ಧಾತು ಸಂವಛರದ ಶ್ರಾವಣ ಸು ೧೦ ಆ ಶ್ರೀ ವೀರಹರಿಹ
4. ರ ರಾಯರು ರಾಜ್ಯಂಗೆಯ್ಯುತಿರಲು ಆರಗದ ರಾಜ್ಯವನು ಸೋವಂಣೊಡೆ
5. ಯರು ಆಳುತಿದಲ್ಲಿ ಅಯ್ವತ್ತುನಾಡ ಹೆಬ್ಬಯಲ ಬೆಲಗನ
6. ಬಾಡ ಬೀರಂಮಜಕಣ ಸೋಯಃಬೊಂಮಣ ತಂಮಗೌಡ ಬೆಲ
7. ತೋಜ ಲಕವೆಯ ತಂಮ ಮುತ್ತುರಿ ಬೊಬುಲಿಯ ತಂಮ
8. ನೊಳಗಾದ ಸಮಸ್ತ ಗೌಡುಪ್ರಭುಗಳು ಬಡಗನಾಡ ತಿತಿಸರಿ
9. ಗಡಸುಬುರ ಚಿಕವಿಠಪಂಗಳ ಮಗ ವಿಠಪಂಗಳಿಗೆ ನಿಂ
10. ಮವೂರ ಮದಿಕಕೆ ಸಲುವ ಹರಯದ ಹಂದಿಮನಿಯ
11. ಸರುಹಿನ ಭೂಮಿಯನು ಸರ್ವಮಾನ್ಯವಾಗಿ ಧಾರೆಯನೆ
12. ಱೆದುಕೊಂಡ ವುಡುಗೊಱೆಗ ೨ ಎರಡು ಹೊಂನು ಆ
13. ಕೆಳಗಣ ರಾಮದೇವರ ದೇವಾಸ ಖ ೧॥ ಹಾಲಂ
14. ಪತಿ ಗೋವಗೊಡಗಿಯನು ಕಲನಟುಕೊಂಡ
15. ವುಡುಗೊಱೆಗ ೧ ವುಭಯಂಗ ೩ ನು ಕೊಂ
16. ಡು ಅದಿಕದಿಂದ ಮೇಲಣ ಸರುಹು ಆ
17. ನೀಱುಱೆಱಕಲು ಜಲಪಾಶಾಣ ನಿಧಿ ನಿಕ್ಷೇಪ ಸಹ ವಾ
18. ಗಿ ಸರ್ವಮಾನ್ಯವಾಗಿ ಸುಖಂ ಬಾಳ್ವರು ಯೀಧ
19. ರ್ಮ್ಮಕೆ ಆರುಅಳುಪಿದವರು ವಾರಣಾಸಿ
20. ಯಲಿ ಹಂನೆರಡು ಸಾವಿರ ಕಪಿಲೆಯ ಕೊಂ
21. ದವರು ಬ್ರಾಹ್ಮರ ಕೊಂದವರು ಯೀಧರ್ಮ್ಮ
22. ವ ಅಳಿಪಿದವರ ಸಂತಾನ ನಿಸ್ಸಂತಾನ ॥
23. ಯೀಧರ್ಮ್ಮವ ಪಾಲಿಸಿದವರು ಸಂತಾನಾ
24. ಭಿ ವೃಧಿಯಾಗಿ ಬಾಳ್ವರು ಮಂಗಳ

Transliteration.

1. namas tunga-siras-tunga-chandra-châmara-chârave trailokya-naga-
2. râ-raṃbha-mûla-staṃbhâya Śaṃbhave | svasti śrî śaka varusa 1318
3. neya Dhâtu-saṃvachharada Śrâvaṇa su 10 Â śrî Vîra Hariha-
4. ra-râyaru râjyaṃ geyyutiralu Âragada râjyavanu Sôvaṃṇoḍe-
5. yaru âḷutidalli aivattu-nâḍa Hebbayala Beligana
6. Bâḍa Bîramma Jakaṇa Sôya Boṃmaṇa Taṃmagauḍa Bela-
7. tôja Lakaveyataṃma Mutturi Bobuliyataṃma-
8. noḷagâda samasta gauḍu-prabhugaḷu Baḍaganâḍa Titisari-
9. Gaḍasubura Chika Viṭhapaṃgaḷa maga Viṭhapaṃgaḷige niṃ-
10. ma vûra madikake saluva Harayada Handimaniya
11. saruhina bhûmiyanu sarvamânyavâgi dhâreyanne-
12. r̤edu koṇḍa vuḍugor̤e ga 2 eraḍu honnu â-
13. keḷagaṇa Râmedêvara dêvâsa kha 1 Hâlam-
14. pati gôva-goḍagiyanu kala naṭu koṇḍa
15. vuḍugor̤e ga 1 vubhayaṃ ga 3 nu koṇ-
16. ḍu adikadinda mêlaṇa saruhu â
17. nîṛer̤akalu jala pâśâṇa nidhi nikshêpa sahavâ-
18. gi sarvamânyavâgi sukhaṃ bâḷvaru yî-dha-
19. rmmake âru aḷupidavaru Vâraṇâsi-
20. yali hanneraḍu sâvira kapileya kon-
21. davaru Brâṃhara kondavaru yî dharmma-
22. va aḷipidavara santâna nissantâna |
23. yî dharmmava pâlisidavaru santânâ-
24. bhivridhiyâgi bâḷvaru mangaḷa

Note.

This record is of the reign of the Vijayanagar king Harihara II and is dated Ś 1318 Dhâtu sam. Śrâv. śu 10 Â corresponding to Sunday 16th July 1396 A. D. A subordinate of the king named Sôvaṇṇa Voḍeyar is stated to be the governor of Âraga kingdom. This officer is also referred to in E. C. VIII, Tirthahalli Taluk 173 of Ś 1316 as the governor of Âraga. Another inscription in the same Taluk (No. 132) of Ś 1291 also refers to Sôvaṇṇa Voḍeyar as having made a grant in Muduvankanâḍu. He is spoken of as the son of Vîra Mârappa Voḍeyar, apparently the younger brother of Harihara I. It is probable that this Sôvaṇṇa Voḍeyar is the same as the Sôvaṇṇa Voḍeyar of the previous record (Tirthahalli 173). We have also a reference to Sôvaṇṇa Voḍeyar spoken of as Kumâra Sôvaṇṇa Voḍeyar in the Śṛingêri grant to the matt at Sṛingêri (E. C. VI, Sringêri 1) dated Śaka 1268. It is not certain whether Sôvaṇṇa Voḍeyar referred to in this inscription is identical with the Sôvaṇṇa Voḍeyar of the previous records. If he is the same, he must have lived very long and his political influence was felt in the Malnâḍ districts of Mysore for nearly 50 years.

The object of the present record is to register the gift of some lands situated in the Maddika (common land) of the village Titisarigaḍa Subur in Baḍaganâḍ district to Viṭhapa, son of Chikka Viṭhapa, a resident of the village by the gauḍu prabhus of Hebbayal Beliganabâḍu in Ayvattunâḍ (fifty nâḍus) after having received a present of three varahas. The names of the gauḍu-prabhus given are Bîramma, Jakaṇa, Sôya Bommaṇa, Tammagauḍa, Belatôja, Lakaveya Tamma and Mutturi Bobuliyatamma. The lands given are described as Harayada Handimaniya-saruhina-bhûmi (field situated near the ravine of Handimani in Haraya) and *gôvu-goḍagi* (land granted free for the grazing of cattle) in Hâlampati and also the *dêvâsa* (mistake for dêvasva ?) of the god Râmêdêvaru.

The district of Baḍaganâḍ referred to in this inscription is spoken of as a subdivision (kampaṇa) of Sânṭaḷige Sâsira province and we also hear of Baḍaganâḍ Thirty district (E. C. VIII, Sagar 103, and 105) and another inscription speaks of the Baḍaginâḍikas as a sub-division or community of Brahmans (E. C. XII, Tiptur 1). From this it follows that the Brahman community known as the Baḍaganâḍinavaru are the descendants of the people who once inhabited parts of Shimoga District.

The usual imprecations, etc., are found at the end of the grant. Aivattu-nâḍu is also referred to in Nagar Taluk No. 34.

65

On a stone in the same village Puṇaji, in front of the Bramhêśvara temple.

Size 3′ × 1′—6″.

Kannaḍa language and characters.

ಅದೇ ಪುಣಜಿ ಗ್ರಾಮದ ಬ್ರಹ್ಮೇಶ್ವರ ದೇವಸ್ಥಾನದ ಮುಂದೆ ನಿಂತಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3′×1′—6″.

ಕನ್ನಡಲಿಪಿ ಮತ್ತು ಭಾಷೆ.

1. ನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ ಚಂದ್ರಚಾಮರಚಾರ
2. ವೇ ತ್ರಯಿಳೊಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂ
3. ಭಾಯ ಸಂಭವೆ ॥ ಸ್ವಸ್ತಿಶ್ರೀಮನು ಮ
4. ಹಾ ಮಂಡಳೇಸ್ವರಂ ಸೊಡಳದೇವರಸರು
5. ಸುಭಕ್ರಿತು ಸಂವತ್ಸರದ ಪುಸ್ಯಬ ೩ ಸೋಮ
6. ವಾರದಂದು ದೇಕೇಸ್ವರದೇವರಿಗೆ ? ಅಮ್ರಿತಪ
7. ಡಿಗೆ ಕೊಟ್ಟ ಭೂಮಿ ಮಸಕಲಿಯ ತಾ
8. ಱೆಯಕೆಯ ಹೊದ ೧ ಮುಂಡಗೆಯಕೆ
9. ಯ ಹೊದ ೧ ಮಾವಿನಕೆಯ ಹೊದ ೧ ಸೊ
10. ಡಳದೇವನಕೆಱೆಯ ಮೇಲೆಸಿಂನ್ದೆ ೧ ಅಕೆ
11. ಳಗಣ ಸರುಸಿಂನ್ದೆ ೧ ತೆತ್ತಿಗರೊಕ್ಕ
12. ಲು ೧ ಯೀ ಬಿಟ್ಟಧಂಮ್ಮರ್ಕೆ ಅಳಿಹಿದ
13. ಡೆ ವಾರಣಾಸಿಯಲಿ ಕವಿಲೆಯ
14. ಕೊಂದವರು ಬ್ರಾಹ್ಮರ ಕೊಂದವರು

Transliteration.

1. nama-stunga-siras-tunga-chandra-châmara-châra-
2. vê trayiḷôkya-nagarâ-raṃbha-mûla-staṃ-
3. bhâya Saṃbhave ‖ svasti śrîmanu ma-
4. hâ-maṇḍaḷêsvaraṃ Soḍaḻadêvarasaru
5. Subhakritu-saṃvatsarada Pusya ba 3 Sôma-
6. vâradandu Dêkêsvara-dêvarige (?) amritap-
7. ḍige koṭṭa bhûmi Masakaliya Tâ-
8. r̤eya keya hoda 1 Muṇḍageya ke-
9. yi hoda 1 Mâvina keya hoda 1 So-
10. ḍaḷadêvana ker̤eya mêle siṃnde 1 â ke-
11. ḷagaṇa saru simnde 1 tettigar okka-
12. lu 1 yî biṭṭa dharmmake aḷihida-
13. ḍe Vâraṇâsiyali kavileya
14. kondavaru Brâmhara kondavaru

Note.

This inscription records the gift of some land for the food-offerings at the temple of Dêkêśvara (?)by Soḍaladêvarasa. The number of years elapsed in the Śaka era at the time of the inscription is not given. The date is merely stated to be Śubhakṛit sam. Pushya ba 3 Sô. But we know from another inscription in the same taluk (No. 27) at Maḷali that Soḍaladêva was a general under Ballâḷa III in Śaka 1224 Śubhakṛit Kârtika or 1302 A. D. We may therefore take the date of the present record as Ś 1227 Śubhakrit sam. Pushya ba 3 which is equivalent to January 7, 1303 A. D., a Monday. Soḍaladêvarasa is also referred to in Nagar 21 of the year Krôdhana with no Śaka date and Sâgar 86 of Ś 1205.

The lands are measured in terms of *hoda* and *sinde*. The exact meaning of these words is not clear. The usual imprecation follows at the end of the inscription.

66

On a stone in the same village Puṇaji standing to the north of the Vîrabhadra temple.

Kannaḍa characters and language.

Size 3′ × 1′

ಅದೇ ಪುಣಜಿ ಗ್ರಾಮದ ವೀರಭದ್ರ ದೇವಸ್ಥಾನಕ್ಕೆ ಉತ್ತರದಲ್ಲಿ ನಿಂತಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3′×1′

1. ನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ ಚಂದ್ರಚಾಮ
2. ರಚಾರವೆತ್ರಯಿಳೋಕ್ಯನಗರಾರಂಭ ಮೂ
3. ಲಸ್ತಂಭಾಯ ಸಂಭವೆ । ಸ್ವಸ್ತಿ ಶ್ರೀ ಮನುಮ

4. ಹಾ ಮಂಡಳೇಸ್ವರಂ ಯರಸಂಕಕರ
5. ಗಸಂ ಬಿರುದರಂಕುಸಂಮೂರ್ತ್ತಿನಾರಾ
6. ಯಣಂ ಸಾಹಿತ್ಯ ಸರ್ಬ್ಬಜ್ಞನುಂ ಅಭಿನವ
7. ಭೋಜನುಂಬಿಲ್ಲೇಸ್ವರ ದೇವರ ದಿಬ್ಯ
8. ಶ್ರೀಪಾದ ಪದ್ಮಾರಾಧಕಂ ಬೀರರಸ
9. ದೇವರು ಬಂಮೇಸ್ವರ ದೇವರಿಂಗೆ ಕೆ
10. ಕುಂದದಲ್ಲಿ ಸಿವನೆಯ ರೇಮಂಣ್ಣತಿ
11. ಯಲಿ ಒಂದು ಸಿವನೆ ಕಬುನಾಡ ಚಂ
12. ಣವಡ್ಡಿಯಲೊಂದು ಸಿವನೆ ತಂಮ
13. ಕೋಟೆನಾಯ್ಕ ಕೊಟ್ಟುದು ಹ
14. ಡ ಆಲಲಗೆರಿಯಲಿ ಆಱು . . . .
15. ಅಯ್ದು ಬಿನುಗು ಮೂವತ್ತು . . . .
16. ರರಸಕೊಟ್ಟ ಬಿನ:ಗು
17. ವತ್ತು ಮೂವತ್ತು ಮಲ್ಲಿಗನ
18. ಲು । ಸ್ವಸ್ತಿ ಶ್ರೀಮನುಮಹ
19. ಸ್ವರ ಸೊಡಳದೇವರಸರುದೆ
20. ದು ಮಂಣಲಿಯಲಿ ೧ ಸಿವನೆ
21. ಟ್ಟುದು ೧ ಸಿವನೆ ತೆಲಿಗರುಬಂದು
22 ಕೊಟ್ಟುದು ಬೆದಲದ ೧ ಸಿಂಗೆ
23. ಲಿಯ ೧ ಸಿ . . . ದ ೧ . . ಅಯ್ವತ್ತು ನಾ . . .
24. ದಲಿಸಿವನೆ ೫ . . ಪಾಲಿಸುದು ಯಿದ
25. ಕೆ ಅಳಿಪಿದವನರನರು ? ಅವನರಕದ
26. . . ದವನು .

ಚಕ್ಕೆ ಎದ್ದುಹೋಗಿದೆ

Transliteration.

1. namas tunga-siras-tunga-chandra-châma-
2. ra-chârave trayiḷôkya-nagarâ-rambha-mû-
3. la-stambhâya Sambhave । svasti śrîmanu ma-
4. hâmaṇḍaḷêsvaraṃ yarasanka-kara-
5. gasaṃ birudarankusaṃ Mûrtinârâ-
6. yaṇaṁ sâhitya-sarbbajñanuṃ Abhinava-
7. Bhôjanuṃ Billêsvara-dêvara dibya-
8. śrî-pâda-padmâ-râdhakaṁ Bîrarasa-
9. dêvaru Baṃmêsvara-dêvaringe Ke-
10. kundadali Sivaneya Rêmaṃṇna-ti
11. yali ? ondu sivane Kabunâḍa Chaṃ-
12. ṇavaḍḍiyal ondu sivane tamma
13. Kôṭenâyka koṭṭudu Ha . . . .
14. ḍa Âlalageriyali âṟu . . . .
15. aidu binugu mûvattu . . . .

16. rarasa koṭṭa binugu . . . .
17. vattu mûvattu Malliga-na . . . .
18. lu ǀ svasti śrîmanu Maha . . . .
19. svara Soḍaḷadêvarasaru de . . . .
20. du Maṃṇaliyali 1 sivane
21. ṭṭudu 1 sivane Teligaru ondu
22. koṭṭudu bedalada 1 singe
23. liya 1 si . . . . da 1 . . . . aivattu nâ . . . . . .
24. dali sivane 5 pâlisudu yida-
25. ke aḷipidava narana [Rau] rava-narakada
26. . . . . davanu.

Note.

This record is of the time of Bîrarasa who was a general under the Śântara kings who ruled in Pomburcha or Humcha in Nagar Taluk. There are several Śântara generals and kings of this name referred to in inscriptions, and it is not easy to identify the Bîrarasa of this record.

The epigraph gives him the titles, *mahâmandalêśvara*, a saw to kings, an elephant-goad to the titled chiefs, a Nârâyaṇa in form, master of Sâhitya, a new Bhôja, worshipper of the lotus feet of Billêśvara.

The inscription next describes the gifts of land made by Bîrarasa to the god Bammêśvara. These consisted of one *sivane* (a measure of land) in the village Kekunda, one *sivane* in Rêmaṇṇati, one *sivane* in Chaṇṇavaḍḍi of Kabunâḍ. Other grants of land to the same temple made by Kôṭenâyaka and Bîrarasa are next recorded. These are given in terms of the measure *binugu*. Soḍaladêvarasa (apparently the governor referred to in the previous inscription) is also stated to have presented the temple with a *sivane* of land in Maṇṇali. Other grants recorded are those of the oil-mongers (telligar) and the Ayvattu-nâd.

The usual imprecation is found at the end of the grant.

The date of this record is probably the same as that of the previous number namely about 1300 A. D.

Several letters at the end of lines 12 to 25 are lost as the inscription slab has peeled off at this place.

67

On a stone set up in front of the Vîrabhadra temple in the village Basavâpura in the same Kaḷûrkaṭṭe hôbali.

Size 7′ × 2′

Kannaḍa language and characters.

ನಗರ ತಾಲ್ಲೂಕು, ಕಳೂರುಕಟ್ಟೆ ಹೋಬಳಿ ಬಸವಾಪುರ ಗ್ರಾಮದ ವೀರಭದ್ರ ದೇವಸ್ಥಾನದ ಮುಂದೆ ಜಗತೀ ಗೋಡೆಗೆ ಒರಗಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 7′×2′.

ಕನ್ನಡಲಿಪಿ ಮತ್ತು ಭಾಷೆ.

1. ನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ ಚಂದ್ರ (ಚಾಮರಿ) ತಾಮರತಾರವೆತ್ರ
2. ಯಿಲೋಕ್ಯ ನಗರಾರಂಭಂ ಮೂಲಸ್ತಂಭಾಯ ಸಂಭವೆ ।
3. ಉರುಕಾಂಚನ ದತ್ತಾನಾಂಗವಾಂಕೋಟಿ ಶತಯಿರಪಿ । ಪಂಚಕೋಟಿತುರಂಗಾ
4. ನಾಂತತ್ಫಲಂಲಿಂಗದರುಷನಂ । ಸಕವರುಷ ೧೩೫೯ ನೆಯ ನಳಸಂ
5. ವಥರದ ಮಾರ್ಗ್ಗಸಿರಬ ೩೦ ಸುಆರು [ಗ] ದ ಮಲ್ಲಿನಾಥ ಒಡೆಯರು ಬಾಳೆಯಹ
6. ಶ್ರಿಯ ಸಿಂಹ್ವಾಸನದ೧ ಪಟ್ಟಾಭಿಶೇಖರಾಜ್ಯವಂ ನಾಳುತ್ತಿದಲ್ಲಿನಂ
7. ಮ್ಮದಾಸೋಹಿ ಹಡಪದ ಬಸವಂಣಂಗೆ ಕೊಟ್ಟತ್ಸತ್ರದ ಪಟ್ಟೆಯ ಕ್ರಮ
8. ವೆಂತೆಂದರೆ ಬಶವಪುರದ ಶ್ರೀ ವೀರಭದ್ರ ದೇವರಿಗೆ ಮಾಡಿದ ತ್ಸತ್ರದ
9. [ಭೂ] ಮಿಯವಿವರ । ಸಿತಗರ ಸಿಂನೆ ಹರವನೆಯ . . . ಖ ೪॥ ಬೀಜವರಿಬೆ
10. ಳಲಕೆಯಿ ಬೊಂಮಿಗನ ವೊರಡು ಸಹಾಖ ೧೧ ಬೀಜವರಿ ಒಡವಿನಹದ
11. ಖ೯ ಬೀಜವರಿ ! ಚಿಕಮಾವಿನ ಹೊಲಖ ೩॥ ಬೀಜವರಿ ಹಿರಿಯಮಾವಿನ
12. ಕೆಯಿಖ ೪॥ ಬೀಜವರಿ । ಅಂತ್ತು ಬೀಜವರಿಖ ೩೨॥ ಅಕ್ಷರದಲು ಮೂವತ್ತ
13. ಯೆರಡುವರೆ ಖಂಡುಗ . . . . ಯೀಥ
14. ತ್ರಕೆ ನೆಡವಕತ್ಸಳೆ ಸದಾಕಾಲ ಜನ ೩೦ . . . . . ಒಡೆಯರುಗಳಿಗೆ
15. ಬೋನವಮಾಡಿ ನೀಡುವರಿಬ್ಬರು ನೀರು . . . . . . ಮಾಡುವ ಸಯ . .
16. ನಬೋನ ತುಪ್ಪತೊಯೆ ಮೂಖಪದಾರ್ತ್ಥ . . ಮಧ್ಯಾನ ವೀಳೆಯ
17. ಸಹವಾಗಿ ನೀನು ನಡಸಿ ಬಹೆ ಯೀ ಛತ್ರ . . . . ಬೊಮರ್ಸ್ನರ
18. ಹಿತ್ತಿಲು ಆ ಹಲಸಿನಮರ ಆ ಛತ್ರಕೆ . . . . ಆತನ ಮನೆ ಹಿ
19. ತ್ತಿಲು ಸಹ ಕೊಟ್ಟೆವಾಗಿ ಯೀ ಭೂಮಿಯನು ಅ ಬಸವಾ ಪುರದ ವೀರಭ
20. ದ್ರ ದೇವರಿಗೆ ಛತ್ರವನು ನೀನು ಸದಾಕಾಲ ನಡಸಿಹಿಯೆಂ [ದುಕೊಟ್ಟ] ಕಲ್ಲು ಪಟ್ಟೆಯ
21. ಧರ್ಮಕ್ಕೆ ಅಳುಪಿದವರು ಶ್ರೀವೀರಭದ್ರದೇವರ . . . . . ತಪಿದವರು
22. ಶ್ರೀವಾ [ರ] ಣಾಸಿಯಲಿ ಕವಿಲೆಯ ಕೊಂದಪಾಪಕ್ಕೆ ಹೋಹರು ಯಿಂತಪ್ಪುದ ಕೆಸಾ
23. ಕ್ಷಿಗಳು ಅಯಿವತ್ತು ನಾಡ ಬಲುಗದ ಸಿಂಗಗಉಡ . . . . ಳಿಯ ಬಯಿಚ
24. ಗಉಡ ಪಟ್ಟಗುಪ್ಪೆಯ ಮಾರಗಉಡ । ಗೊರಗೋಡ . . . . ಡ । ಕೊಡಲೂ
25. ರಸಿದ್ದಗ ಉಡ । ಸಾತಾಳಬಯಿರಗಉಡ । ಮಾಲರ . . . . ಉಡಹ
26. ರ ತಾಳಹೊಟ್ಟೆಯಪ್ಪಗಉಡ । ಹೆಬ್ಬಯಲಮಾದಿ . . . . ವೊತುರ
27. ಮುತ್ತಗಉಡ । ಯಿಂತಪ್ಪುದಕ್ಕೆ ತುಂಬೆಯ ಹೂವಿನ . . ತಪ್ಪನ
28. . . . . . ಬರಹ . . . . . ಒಡೆಯ
29. . . . . ಗಳ ಒಪ್ಪ

Transliteration.

1. namas tunga-siras-tunga-chandra (châmari) tâmara-târave tra-
2. yilôkya-nagarâ-rambhaṃ mûla-stambhâya Sambhave ǀ
3. uru-kânchana-dattânâṃ gavâṃ kôṭi-śatayir api ǀ pancha-kôṭi-turangâ-
4. nâṃ tat-phalaṃ Linga-darushanaṃ ǀ Śaka-varusha 1359 neya Naḷa-sam-

5. vachharada Mârggasira ba 30 Su Âru [ga] da Mallinâtha-oḍeyaru Bâḷeyaha-
6. ḷḷiya siṃhvâsanadali paṭṭâbhiśêkha-râjyavan âḷuttidalli naṃ-
7. ma dâsôhi Haḍapada Basavaṃṇaṃge koṭṭa tsatrada paṭṭeya krama-
8. ventendare Baśavapurada Śrî Vîrabhadra-dêvarige mâḍida tsatrada
9. [bhû-] miya vivara | sitagara-siṇne hara-vaneya . . . kha 4½ bîjavari be-
10. ḷala-keyi Boṃmigana moraḍu sahâ kha 11 bîjavari odavina hada
11. kha 9 bîjavari | Chikamâvina hola kha 3½ bîjavari Hiriyamâvina-
12. keyi kha 4½ bîjavari | anttu bîjavari kha 32½ . . aksharadalu mûvatta-
13. yaraḍu vare khaṇḍuga | . . . . . yî chha-
14. trake neḍava kaṭhṭaḷe sadâ-kâla jana 30 . . . . oḍeyarugaḷige
15. bônava mâḍi nîḍuvar ibbaru nîru . . . . mâḍuva saya . . .
16. na bôna tuppa toye mûṟu padârtta madhyâna-vîḷeya
17. sahavâgi nînu naḍasi bahe yî chhatra....Bomarsara
18. hittilu â halasina mara â chhatrake . . . . âtana mane hi-
19. ttilu saha koṭṭevâgi yî-bhûmiyanu â Basavâpurada Vîrabha-
20. dra-dêvarige chhatravanu nînu sadâkâla naḍasihe yen [du koṭṭa] kallu-paṭṭeya
21. dharmakke âḷupidavaru śrî-Vîrabhadradêvara . . . . . tapidavaru
22. śrî-Vâ [ra] ṇâsiyali kavileya konda pâpakke hôharu yintappudake sâ-
23. kshigaḷu Ayivattu nâḍa Balugada Singagauḍa . . . . ḷiya Bayicha-
24. gauḍa Paṭṭaguppeya Mâragauḍa | Goragôḍa . . . . . ḍa | Koḍalû-
25. ra Siddagauḍa | Sâtâḷa Bayiragauḍa | Mâlara . . . . uḍa Ha-
26. ratâḷa Hoṭṭeyappa-gauḍa | Hebbayala Mâdi . . . . . . Motura
27. Muttagauḍa | yintappudakke tumbeya-hûvina . . . tappana |
28. . . . . . . baraha . . . . oḍeya
29. . . . . gaḷa oppa

Note.

This record registers the gift of land of the sowing capacity of 32½ khaṇḍugas as also a house belonging to one Bommarasa, with the backyard of the house and a jack fruit tree, owned by him for feeding 30 Oḍeyars (Lingâyat priests) in a choultry belonging to the temple of Vîrabhadra-dêvaru in the village Basavâpura. The donor was Mallinâtha-Voḍeyar of Âraga[1] ruling on the throne of Bâḷeyahaḷḷi, a village in the Koppa Taluk (Narasimharajapura Sub-taluk) of the Kadur District. Evidently he was the high priest holding the pontificate of Bâḷehaḷḷi, which is even now the seat of a highly respected guru of the Vîraśaiva sect. The words *simhâsana* (throne) and *paṭṭâbhishêka* used for him in line 6 preclude idea of his being a provincial governor under Vijayanagar kings. Haḍapada Basavaṇṇa was a *dâsôhi* (almoner) under the donor. The donee was to receive the land and manage the feeding arrangements at all times. It was stipulated that 30 *Oḍeyars* had to be fed daily; two cooks were to be engaged for cooking and serving, one attendant was to be appointed for supplying water to the guests. The meals were to consist of boiled rice, ghee and boiled pulses (toye) and betel leaves were also to be served to the guests during the day time.

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[1] A Vîraśaiva guru of this name is met with in E. C. VIII Sorab 126 of 1434. At this time, the governor of Âraga was Sirigirinâtha Oḍeyar.

Details are given of the lands granted. The witnesses to the grant are the various gauḍas of Ayvattu-nâḍ including Singagauḍa of Baluga, Bayichagauḍa of............... Mâragauḍa of Paṭṭaguppe, ... of Goragôḍu, Siddagauḍa of Koḍalûr, Bayiragauḍa of Sâtâḷ,............gauḍa of Mâlûr, Hoṭṭeyapagauḍa of Haratâḷ, Mâdigauḍa of Hebbyal, Muttagauḍa of Motûr. The signatures to the grant next follow but this portion is full of lacunae.

At the beginning of the grant are the usual invocatory stanzas addressed to Śambhu ond another verse in praise of the devotion to Linga which may be translated as follows :—The fruit of beholding a linga is equal to that acquired by the gift of great quantities of gold, of hundred crores of cows, and of five crores of horses.

The date of the grant is given as Ś 1359 Naḷa sam. Mâr. ba. 30 Śu. which is equivalent to December 7, 1436, a Friday if we take Ś 1358 Naḷa.

68

At the same village Basavâpur, on a slab standing by the eastern wall of the Vîrabhadra temple.

Size 6′ × 2′

Kannaḍa language and characters.

ಅದೇ ವೀರಭದ್ರ ದೇವಸ್ಥಾನದೊಳಗೆ ಪೂರ್ವದಿಕ್ಕಿನ ಗೋಡೆಗೆ ಒರಗಿಸಿ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 6′×2′

(ಅಕ್ಷರಗಳು ಶೀಕಲಾಗಿವೆ.)

1. ನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ ಚಂದ್ರಚಾಮರ ಚಾರವೆ ತ್ರಯಿಲೋಕ್ಯ
2. ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಸಂಭವೆ ಸ್ವಸ್ತಿ ಶ್ರೀ ಮಂಮ
3. ಹಾ ಮಂಡಳೇಸ್ವರಂ ಅರಿರಾಯ ವಿಭಾಡ ಭಾಷೆಗೆ ತಪ್ಪುವರಾ
4. ಯರಗಂಡ ಚತುಸ್ಸಮುದ್ರಾಧಿಪತ್ತಿ ಶ್ರೀವೀರಹರಿಹ
5. ರ ರಾಯಕುಮಾರ ಶ್ರೀ ವಿರೂಪಾಕ್ಷ ರಾಯ ಸಿರುಧಾರದೊಳು
6. . . . .
7. . . . . ಲಕೆಪೆಯಿಂತೀ ರಾಜ್ಯಂ ಮೇರೆಯಾಗೆ ಸುಖದಿ
8. ಂ ರಾಜ್ಯಂಗೆಯುತ್ತ ಮಿರಲು

(ಮುಂದೆ ಅಕ್ಷರಗಳು ಸವೆದುಹೋಗಿವೆ.)

Note.

The greater part of this record is completely worn out and illegible. It begins with the usual invocatory verse addressed to the god Śambhu and then comes the statement that it belongs to the reign of Virûpâksharâya, son of Vîra Harihararâya with the titles mahâmaṇḍalêśvara, champion over hostile kings, punisher of kings who break their word and the lord of four seas. He is stated to have been ruling at Sirudhâra. He was evidently Harihara II's son Virûpâksha who is said to be reigning in Vijayanagar in 1404-5 in some inscriptions of the nighbouring taluks (See. E. C. VIII Tirthahalli 13 and 196 of 1404). No date is given. The rest of the inscription is effaced.

69

On a Vîragal standing in a jungle to the east of Mâvinahoḷe village in the hôbaḷi of Kaḷurkaṭṭe.

Size 4′ × 2′

Kannaḍa language and characters.

ನಗರ ತಾಲ್ಲೂಕು ಕಳೂರುಕಟ್ಟೆ ಹೋಬಳಿ ಮಾವಿನ ಹೊಳೆ ಮಜರೆ ಹಾದರವಳ್ಳಿ ಗ್ರಾಮಕ್ಕೆ ಪೂರ್ವಕಾನಿನಲ್ಲಿ ನಿಂತಿರುವ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 4′ × 2′

(1ನೆಯ ಅಡ್ಡಪಟ್ಟಿ.)

1. ನಮಸ್ತುಂಗ . . . . (ಚಕ್ಕೆ ಎದ್ದುಹೋಗಿದೆ)
2. ಭಮೂಲಸ್ತಂ . . . .
3. ವರಿಷ ೧೦೭೮ ಧಾತಸ

(2ನೆಯ ಅಡ್ಡಪಟ್ಟಿ.)

4. . . . . . . ಮಂಡಳೇಸ್ವರಕು . . . .
5. ಕಾದ . . ತಬಸವರಸರು . . . . .
6. ರ್ಗ್ಗಡೆಯ ದತ್ತಿಯ ಚಲಪೆಬಳ . . . . .

Note.

This vîragal inscription is full of lacunæ, the slab on which it is incised having peeled off in most places. The date S′ 1078 Dhâtri (A.D. 1156) is given. One Basavarasa seems to have fought in a battle and either he or one of his followers seems to have died during this fight.

70

On a stone set up in front of the Venkaṭaramaṇasvâmi temple in the village Muḍuba in the same Kaḷûrkaṭṭe hôbaḷi.

Size 3′ × 1′

Kannaḍa language and characters.

ಅದೇ ಕಳೂರುಕಟ್ಟೆ ಹೋಬಳಿ ಬಾಣಿಗದ ಮಜರೆ ಮುಡುಬ ಗ್ರಾಮದ ವೆಂಕಟರಮಣ ದೇವಾಲಯದ ಮುಂದೆ ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3′ × 1′

ಸೂರ್ಯಚಂದ್ರರು.

ಕನ್ನಡಲಿಪಿ ಮತ್ತು ಭಾಷೆ.

ಚಕ್ರ, ಶಂಖ.

1. ಶ್ರೀಮತು
2. ಚೆಂನಕೇ
3. ಶವದೇವ
4. ರಿಗೆ ಮುಡಬದ
5. ಕಾಮರರಸಗೌಡನ ಮ
6. ಗ ಬೊಂಮಗೌಡನು
7. ಬಿಟತೋಟವನು ದಾದು
8. ಲ ಸಂಕಯಗೆ । ಅಪೂ
9. ಜರಿಯ ಮಗಂರಾ
10. ಮನಾತಂಗೆ । ಯೀಉಂ
11. ಬಳಿದತ್ತಿ ॥ ದಾನಪ . . . . .
12. . . . .

Note.

This inscription records the gift of a garden by Bommagauḍa, son of Kâmarasagauḍa of the village Muḍaba, to the god Chennakêśavadêvaru. The land was to be enjoyed as *umbaḷi* by Dâdula Sankaya and Râmanatha, son of the temple priest. The usual imprecation at the end is lost as the letters here have peeled off. The characters seem to be of the 17th century.

71

On a vîragal lying in a jungle to the north of the village Kôṭe, a hamlet belonging to Varakôḍ in the same Kaḷûrkaṭṭe hobli.

Size 9′ × 2′ — 9″

Kannaḍa language and characters.

ನಗರದ ತಾಲ್ಲೂಕು ಕಳೂರ್‌ಕಟ್ಟೆ ಹೋಬಳಿ ವರಕೋಡು ಗ್ರಾಮದ ಮಜರೆ ಕೋಟೆ ಗ್ರಾಮಕ್ಕೆ ಉತ್ತರದಲ್ಲಿರುವ ಕಾನಿನಲ್ಲಿ ಬಿದ್ದಿರುವ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 9′ × 2′—9″

ಮೇಲ್ಭಾಗದಲ್ಲಿ ಸಿಂಹಲಲಾಟ, ಪಕ್ಕದಲ್ಲಿ ಚಿತ್ರಕೆಲಸ, ಮಧ್ಯದಲ್ಲಿ ವಿಮಾನ, ಕೈಲಾಸ ? ಪಲ್ಲಕ್ಕಿ, ವಾದ್ಯಗಾರರು, ವಿಮಾನ, ಅಪ್ಸರಸ್ಸು, ಕುದುರೆಯುದ್ಧ, ಮಲ್ಲಯುದ್ಧ, ಮಧ್ಯದಲ್ಲಿ ಆರುಪಟ್ಟಿಗಳಲ್ಲಿ ಅಕ್ಷರಗಳಿವೆ.

Iನೆಯ ಪಟ್ಟಿ—

1. ನಮಸ್ತುಂಗ ಶಿರಸ್ತುಂಗ ಚಂದ್ರಚಾಮರ [ಚಾರ] ವೆ। ತ್ರೈಳೋಕ್ಯ ನಗ
2. ರಾರಂಭಂ ಮೂಲಸ್ತಂಭಾಯ ಸಂಭವೆ ॥ ಸ್ವಸ್ತಿಶ್ರೀ

IIನೆಯ ಪಟ್ಟಿ—

3. ಸಕವರುಶ । ೧೨೧೯ ತನೆಯದ್ದುಂಮ್ಮುರ್ಖಿ ಸಂವತ್ಸರದ ವೈ
4. ಸಾಖ ಸುದ್ಧ ಸಪ್ತಮಿಾ ಬುಧವಾರದಂದು । ಶ್ರೀಮನು ಮಹಾಮ
5. ಂಡಳೇಸ್ವರಂ ವಯಿರಿ ಮಂಡಳಿಕಗಳ ಗಂಡಗತ್ತರಿ ಭಾಸೆಗೆ ತಪ್ಪೂ
6. ವ ಮಂಡಳಿಕರಗಂಡ ನರಪತಿ ಜಗದಾಳ ವೀರಬಿರುದಾಳ
7. ದೇವರಸರು ಹೊಯ್ಸಣ ಬಲ್ಲಾಳ ದೇವರಾಯನ ದ

IIIನೆಯ ಪಟ್ಟಿ—

8. ಳವಯ್ಯ ಮಾಯಿದೇವನ ಕೂಡೆ ಮುತ್ತೂರಲಿ ಕಾಳಗವಾದ
9. ಂದು ಶ್ರೀಮತು ಅಯಿವತ್ತುನಾಡು ಸಮೇತ . . . . ಅಯ್ದುಮಂ
10. ದಿಂಗೆ ಮೂಡಲಮಂದೆ ನಿಸುವ ಬಲುಗದ ನಾಗೆಯನ
11. ಅಳಿಯ ವೀರದೊಳಂ ಬೇಲನ ಸರಿದೊರೆ ಬಂದ ಪರೆ ಕ್ರಿತಯುಗ
12. ತ್ರೇತೆದ್ವಾಪಾರ ಕಲಿಯುಗದೊಳಗಣ ವೀರರುಂ ಪರಬಳಸಿಂಗಸಂಗ

IVನೆಯ ಪಟ್ಟಿ—

13. ರದೊಳುಂ ಇಂತು ವೀರದೊಳುಂ ವಿಖ್ಯಾತದೊಳುಂ ತ್ಯಾಗದೊಳು
14. ಂಬೋಗದೊಳುಂಮಿಗಿಲೆನಿಸಿದ ಪರಬಳಸಿಂಗ
15. ಬೇಲೆಯನು ಅಯ್ವತ್ತುನಾಡುದಳಂ ಆ ಎನಲು ವೀ

Vನೆಯ ಪಟ್ಟಿ—

16. ರದಲಿ ಪೂರಯಿಸಿತಳ್ತಿ ಱಿಯೆಚ್ಚಿ ಕುದುರೆ ಕಾಲಾಳ ಕುತ್ತಿ ಕುತ್ರಿ
17. ಸಿಕೊಂಡು ವೀರಸ್ವರ್ಗ್ಗಂ ಪಡೆದನು ||| ಮಂಗಳ ಮಹಾಶ್ರೀ
18. ಶ್ರೀ॥ ಯೀ ಕಲ್ಲ ಮಾಡಿಸಿದ ಗಂಗವಳಿಯ ಬೊಗೆಗೊಡದೇ
19. ವಬೊಂಮ್ಮ ಚಿಕ್ಕನಾಗೆಯ ॥ ಯೀಕಲ್ಲಮಾಡಿದಾತ ಸಿಂ

VIನೆಯ ಪಟ್ಟಿ—

20. ಗೊಜನ ಮಗ ವೀರೋಜ ॥ ಅರಿದತಲೆ ಹೊರಳಿದ ಮುಂಡಂ ಕರುಳ್ಸು
21. ತ್ತಿದಕಾಲ ತೊಡರು ಹರಿವುತರಕ್ತಂ ಮರಳ್ದಾಂತ ನಿಲುವ ಸುಭಟ
22. ರ ಮರುಳ್ಕ ಸಗಿದ ಜವನ ತೆಱದೆ ಬೇಲನಾಂತಿಱಿದಂ ಯೀಲ್ಲಬ
23. ರೆದಾತ ಗೊರಗೋಡ ಬಲಯ ಸೇನ ಬೋವನಮಗಂ ಬೊಂಮಂಣ

Transliteration.

I band.

1. namas tunga-śiras-tunga-chandra-châmara [chậra] ve ǀ traiḷôkya-naga-
2. rârambhaṃ mûla-staṃbhâya Saṃbhave ‖ svasti śrî

II band.

3. Saka varuśa ǀ 1219 taneya Ddu (ṃ) rmmukhi-saṃvatsarada Vai-
4. sâkha suddha saptamî Budhavâradandu śrîmanu mahâma-
5. ṇḍaḷêsvaraṃ vairimaṇḍaḷika-gaḷa-gaṇḍa-gattari bhâsege-tappû-
6. va-maṇḍaḷikara-gaṇḍa narapati-jagadâḷa vîra-birudâḷa
7. Dêvarasaru Hoysiṇa Ballâḷa Dêvarâyana da-

III band.

8. ḷavayya Mâyidêvana kûḍe Muttûrali kâḷagavâda-
9. ṃdu śrîmatu ayivattu-nâḍu-samêta . . . . . aidu-maṃ-
10. dinge mûḍala-mandenisuva Balugada Nâgeyana
11. aḷiya vîradoḷaṃ Bêlana sari dore bandapare Kritayuga-
12. Trête Dvâpâra-Kaliyuga-doḷagaṇa vîraruṃ para-baḷa-singa sanga-

IV band.

13. radoḷuṃ intu viradoḷuṃ vikhyâtadoḷuṃ tyâgadoḷu-
14. ṃ bôgadoḷuṃ migilenisida parabaḷa-singa
15. Bêleyanu ayvattu-nâḍu-daḷam â enalu vî-

V band.

16. radali pûrayisi taḷtir̤iyechchi kudure kâlâḷa kutti kutti-
17. sikoṇḍu Vîra-svarggaṃ paḍedanu|| mangaḷamahâ śrî
18. śrî || yî-kalla mâḍisida Gangavaḷiya Bogegoḍa Dê
19. va Bommma Chikka Nâgeya || yî kalla mâḍidâta Siṃ-

VI band.

20. gôjana maga Vîrôja || arida tale horaḷida muṇḍaṃ karuḷsu-
21. ttida kâla toḍaru harivuta raktaṃ maraḷd ânta niluva subhaṭa-
22. ra maruḷ masagida Javana ter̤ade Bêlan ântir̤idaṃ yi kalla ba-
23. redâta Goragôḍa Balaya-śênabovana magaṃ Boṃmaṇṇa

Translation.

LL. 1-2.

Obeisance to Śambhu (the usual stanza).

LL. 3-4.

Be it well. In the Śaka year 1219, the year Durmukhi, on Wednesday, 7th lunar day of the bright half of Vaiśâkha :—

LL. 4-8.

When the illustrious mahâmaṇḍalêśvara, a battle-axe to the necks of the hostile maṇḍalikas, champion over kings, champion over titled heroes, Dêvarasar, fought in Muttûr with Mâyidêva, the general of daḷavayya Hoysaṇa Ballâḷadêvarâya :—

LL. 9-10.

The illustrious son-in-law of Nâgeya of Baluga, which is the eastern *mandu* of the five *mandus*, accompanied by the Ayvattunâḍ :—

LL. 11-13.

Who among the heroes of Kṛita, Trêtâ, Dvâpara, and Kali yugas can equal Bêla, who is a lion in battle to the enemy troops ?

LL. 13-17.

Thus spoken of as great in prowess, fame, liberality and enjoyment, a lion to the hostile forces, Bêlaya displayed his valour to the fullest extent, to the admiration of the army of Ayvattu-nâd, met the enemy, pierced them, fired arrows at them, slew the horse and foot soldiers, was wounded in return and attained the heaven of heroes.

LL. 18-20.

Good fortune: Bôgegôḍa of Gangavaḷi, Dêvabomma, and Chikka Nâgeya got this stone engraved. This stone was made (engraved) by Vîrôja, son of Singôja.

LL. 20-22.

The heads (of enemies) being cut off, their trunks rolling, the *toḍar* (chain) of the leg entwined by entrails, their blood flowing, Bêla fought and pierced like the God of Death seized by a demon, the warriors who encountered him again and again.

LL. 22-23.

Bommaṇa, son of Balaya-sênabôva of Goragôḍ wrote this.

Note.

This vîragal inscription records the exploits of a hero named Bêla who fought on behalf of Dêvarasa against Mâyidêva, the general of the Hoysaḷa king Ballâḷa (III) in the battle at Muttûr. The date of the inscription is given as Ś 1219 Durmukhi Vaiś. sù. 7 Bu which corresponds to April 11, 1296 A.D. taking Durmukhi Ś 1218.

Muttûr is a village nearby in Kerehaḷḷi hobli of Nagar Taluk. Dêvarasa of this record is probably the same as Soḍdala Dêvarasa referred to before and was the ruler of Sântaḷige. See Nagar 61 of 1288 A.D., and 27 of 1302 A.D. There seem to have been constant wars and alliances between the Hoysaḷas and the Śântara kings of Sântaḷige province.

72

On a vîragal standing in front of the Hoḷeyammana Îśvara temple in the village Sutta in the same Kaḷûrkaṭṭe hobali.

Size 5′ × 3′

Kannaḍa language and characters.

ನಗರದ ತಾಲ್ಲೂಕು ಕಳೂರುಕಟ್ಟೆ ಹೋಬಳಿ ಸುತ್ತಗ್ರಾಮದ ಹೊಳೆಯಮ್ಮನ ಈಶ್ವರ ದೇವಸ್ಥಾನದ ಮುಂದೆ ನಿಂತಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5′ × 3′.

Iನೆಯ ಪಟ್ಟಿ—

1. ನಮಸ್ತುಂಗಸಿರಃಚುಂಬಿ ಚೆಂದ್ರಚಾಮರಚಾರವೆ। ತ್ರಯಿಳೋಕ್ಯನಗರಾರಂಭ
2. ಮೂಲಸ್ತುಂಭಾಯಶಂಭವೆ। ಸ್ವಸ್ತಿಶ್ರೀ ಸಕವರು [ಷ] ೧೨೨೪ನೆಯ ಸು

IIನೆಯ ಪಟ್ಟಿ—

3. ಭಕ್ರುತು ಸಂವಛರದಕಾರ್ತಿಕಸುಧ ಪೂರ್ಣ್ಣಮಿ ಮಂಗಳವಾರದಂ
4. ದು ಶ್ರೀಮಂನ್ಮಹಾ ಮಂಡಳೇಸ್ವರ ಅದಿಯರಾದಿತ್ಯ ವೈ
5. ರಿಮಂಡಳಿಕ ಜಗದ್ದಳೆಯಹೊಂನಂಕೊಟ್ಟು ಕುದುರೆಯ ಕ

IIIನೆಯ ಪಟ್ಟಿ—

6. ಟ್ಟುವಮಂಡಳಿಕರಗಂಡ ಗಂಡರಿಗೆಗಂಡ ದಕ್ಷಿಣಸರದ ಅಕೊ
7. ಳಗಿಯ ? ಸೊಡಲದೇವರಸನು ಯೇಬರನಾಯಕ

IVನೆಯ ಪಟ್ಟಿ—

8. ನಕೂಡೆ ಸಾಲಿವೂರಲಿಕಾಳೆಗವಾದಲ್ಲಿ ಪರಬಳಸಿಂಗ ಗಂಡ ಜಗದ್ದ
9. ಳೆಯ ಹೆಣನಕುತ್ತಿ ವೊಡೆಯನಕಾಬನಗಂಡ ರಣದಲಿ ವೊಡೆಯ
10. ನನಿಕ್ಕಿಡಲೋಡಿಬಹನಾಯ್ಕನಗಂಡ ಸುತ್ತದ ಅಂಮಣಗೆಡೆಯ

Vನೆಯ ಪಟ್ಟಿ—

11. ಮೂಡಗೆಡೆಯ ಸಿಂಗೆಯನಮಗಂ ಗಂಗತಬಳಿಯ ಮೂಡನು ಸಮ
12. ರಾಂಗಣದಲ್ಲಿತಳಿತಿರಿದು ಏರಿದ ಕುದುರೆಯ ಮೀರಿದಕಾಲಾಳ ಕು
13. ತ್ತಿಕುತ್ತಿಸಿಕೊಂಡು ಸುರಲೋಕಪ್ರಾಪ್ತನಾದನು ಮಂಗಳಮಹಾಶ್ರೀ

I. band.

1. namas tunga-siraḥ-chumbi-chandra-châmara-chârave ׀ trayiḷôkya-nagarâ-raṃbha-
2. mûla-staṃbhâya Śaṃbhave ׀ svasti śrî Saka varu 1224 neya Su-

II. band.

3. bhakrutu-saṃvachharada Kârtika sudha pûrṇnami Mangaḷa-vâradan-
4. du śrîman-mahâ-maṇḍaḷêsvara Adiyarâditya vai-
5. ri-maṇḍaḷika-jagaddaḷeya honna-koṭṭu-kudureya-ka-

III. band.

6. ṭṭuva-maṇḍaḷikara-gaṇḍa gaṇḍarigegaṇḍa Dakshiṇa-sarada Ako-
7. ḷagiya Soḍaladêvarasanu Yebara-nâyaka-

IV. band.

8. na kûḍe Sâlivûrali kâḷegavâdalli parabaḷa-singa gaṇḍa-jagadda-
9. ḷeya heṇana-kutti-voḍeyana-kâbana-gaṇḍa raṇadali voḍeya-
10. nan-ikkiḍal ôḍi baha nâykana gaṇḍa Suttada Ammaṇa-geḍeya

V. band.

11. Mûḍageḍeya Singeyana magaṃ Ganga Tabaḷiya Mûḍanu sama-
12. rânganạdalli taḷitiṟidu êṟida kudureya mîrida kâlâḷa ku-
13. tti kuttisi koṇḍu suralôka-prâptanâdanu mangaḷa mahâ śrî

Note.

This is a viragal recording the heroism and death of a warrior named Mûḍa of Ganga Tabaḷi, son of Singeya (son ?) of Mûḍageḍe[1], (son ?) of Ammaṇageḍe of the village Sutta. His death took place in a battle at Sâlivûr (same as the present village Sâlûr in Shikarpur Taluk) in which Soḍaladêvarasa was opposed to Yêbaranâyaka. The date is given as Ś 1224 Śubhakṛit saṁ. Kâr. śu. 15 Man corresponding to Tuesday, 6th November 1302 A.D. Soḍaladêvarasa has been referred to in previous inscriptions. The titles applied to him in this record are mahâmaṇḍalêśvara, a sun to the Adiyas, conqueror of the world of hostile maṇḍaḷikas, enemy to the maṇḍaḷikas who obtain horses by paying gold, hero to heroes (gaṇḍarige-gaṇḍa). The battle with Yêbaranâyaka at Sâlûr is also referred to in Nagar 27 where Soḍaladêva is said to have engaged in battle against him on behalf of Ballâḷadêva. Yêbaranâyaka was a general under the Yâdava king Ramadêva as can be seen from the next record.

The titles applied to the hero Mûḍa are a lion to hostile forces, conquer of the world of heroes, champion over those who protect their master by piercing dead bodies ?, champion over the warriors who run away leaving their masters in danger.

The meaning of *dakshiṇasarada akoḷagiya* an epithet applied to Soḍaladêvarasa in line 6 is not clear. The letters here, however, are illegible and the reading is doubtful.

73

On a vîragal, lying in a jungle near the bridge on the Śarâvati river, to the south of the same village Sutta.

Size 10′ × 2′ — 9″

Kannaḍa language and characters.

ಅದೇ ಸುತ್ತ ಗ್ರಾಮಕ್ಕೆ ದಕ್ಷಿಣದಲ್ಲಿ ಶರಾವತೀ ಹೊಳೆಯ ಸೇತುವೆಗೆ ಒಂದು ಫರ್ಲಾಂಗ್ ದೂರದಲ್ಲಿರುವ
•ಕಾನಿನಲ್ಲಿ ಬಿದ್ದಿರುವ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 10′ × 2′—9″

Iನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

1. ನಮಸ್ತುಂಗಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರಚಾರವೆ ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾ
2. ಯಶಂಭವೇ ! ಸ್ವಸ್ತಿ ಶ್ರೀಸಕವರಃಸ ೧೨೧೮ನೆಯ ಮನುಮಥ ಸಂವಛರದ

IIನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

3. ಮಾಘಸುದ್ಧಪಾಡ್ಯ ಆದಿತ್ಯವಾರದಂದು ಶ್ರೀಮನುಮಹಾಮಂಡಳೇಸ್ವರಂ
ವೈರಿಮ
4. ಂಡಳಿಕಗಳಗಂಡಗತ್ತರಿ ಹೊಂನಕೊಟ್ಟು ಕುದುರೆಯಕಟ್ಟುವ ಮಂಡಳಿಕರ
5. ಗಂಡ ತುಳುವರಾಯ ಸ್ಥಾಪನಾಚಾರ್ಯ್ಯ ಭಾಸೆಗೆ ತಪ್ಪುವ
ಮಂಡ
6. ಳಿಕರಗಂಡ ಮಂಡಳಿಕಕಠಾರಿಕರಹತ್ಥ(ಹ) ಮಲ್ಲವೀರ

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[1] Mûḍageḍe is probably an abbreviation for Mûḍaheggaḍe.

IIIನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

7. ಕೋಟೆನಾಯ್ಕನು ಯಾದವನಾ[ರಾ]ಯಣ ರಾಮದೇವರಾಯನದಳವಯ್ಯ ಏ
8. ಭರಪನಕೂಡೆ ಮುಗುಳಿಗೇರಿಯಲ್ಲಿ ಕಾಳಗವಾದಂದು। ಶ್ರೀಮತು ಆಯ್ವ
9. ತ್ತು ನಾಡಸಾವಿರೂರ ಅಯಿದು ಮಂದಿಂಗೆ ಮೊದಲ ಮಂದೆನಿಸುವ ಸುತ್ತದ
10. ವೊಡಿಯಣನಮಗನು ವೀರ . . . . . ಕಲಿಸಂಗಾರುಂಬಂ

IVನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

11. ದಪರೆಕ್ರುತಯುಗತೇತಾದ್ವಾಪರ ಕಲಿಯುಗದೊಳಗಣವೀರರು
12. . . . . ಸಂಗರದೊಳು। ಯಿಂತು
13. ವೀರದೊಳಂ ವಿಖ್ಯಾತದೊಳಂತ್ಯಾಗದೊಳಂ ಭೋ
14. ಗದೊಳಂ . . . . ಭಾ
15. ಸೆಗೆ . . . . . ಭಾಸೆಗೆ ಪೂರಯಿಸಿತಳ್ತಿ
16. ಱಿದು ಕುದುರೆಕಾಲಲಾಳ ಕುತ್ತಿಕುತ್ತಿಸಿಕೊಂಡು ಸುರಲೋಕ ಪ್ರಾಪ್ತನಾದನು
ಮಂಗಳ
17. ಮಹಾಶ್ರೀ॥ ಯೀಕಲ್ಲಂ ಕಂಡಿಸಿದಳು ಆತನತಾಯಿ ಕಾಳಿಗೆಉಡಿ। ಯೀಕಲ್ಲ
18. ಮಾಡಿದೊನು ಕಲುಕುಟಿಗಸಿಂಗೋಜನಮಗ ಬೀರೋಜನು ಮಂಗಳ ಮಹಾಶ್ರೀ

I. Band.

1. namas tunga-śiraś-chumbi-chandra-châmara-chârave traiḷôkya-nagarârambha-mûlastambhâ-
2. ya Śambhavê। svasti śrî Saka varusa 1218 neya Manumatha-saṃvachha-rada

II. Band.

3. Mâgha suddha pâḍya Âdityavâradandu śrîmanu mahâ-maṇḍaḷêsvaraṃ vairi-ma-
4. ṃḍaḷika-gaḷa-gaṇḍagattari honna koṭṭu kudureya kaṭṭuva maṇḍaḷikara
5. gaṇḍa Tuḷuvarâya-sthâpanâ-chârya bhâsege tappuva maṇḍa-
6. ḷikara gaṇḍa maṇḍaḷika-kaṭhâri kara-hattha-malla vîra

III Band.

7. Kôṭenâykanu Yâdava nâ [râyaṇa] Râmadêvarâyana daḷavayya Ê-
8. bharapana kûḍe Muguḷigêriyalli kâḷagavâdandu śrîmatu aiva-
9. ttu-nâḍa sâvirûra ayidu-mandinge modalamandenisuva Suttada
10. Voḍiyaṇana maganu Vîra . . . . . Kalisaṃg âruṃ baṃ-

IV. Band.

11. dapare Krutayuga-Trêtâ-Dvâpara-Kaliyugadoḷagaṇa vîraru
12. . . . . sangaradoḷu। yintu
13. vîradoḷaṃ vikhyâtadoḷaṃ tyâgadoḷaṃ bhô-
14. gadoḷaṃ . . . . bhâ-
15. sege . . . . bhâsege pûrayisi taḷti-

16. r̤idu kudure kâlâḷa kutti kuttisikoṇḍu Sura-lôka-prâptanâdanu mangaḷa
17. mahâ śrî || yî kallaṃ kaṇḍisidaḷu âtana tâyi Kâḷigauḍi | yî kalla
18. mâḍidonu Kalukuṭiga Singôjana maga Bîrôjanu mangaḷa mahâ śrî

Note.

This is another vîragal inscription similar to the previous one. It records a battle between Kôṭenâyaka and Êbharapa, general of the Yâdava king Râmadêvarâya (1271-1309) at Muguḷigêri on Sunday the 1st lunar day of the bright half of Mâgha in the year Manmatha S′ 1218 and the exploits and death of a warrior named Kalisa, son of Voḍiyaṇa, resident of the village Sutta which is described as the foremost *mandu* among the five *mandus* of 1,000 villages of the Ayvattunâḍu (ayvattu-nâḍa sâvirûra ayidu-mandinge modala mand enisuva). Mandu is a small collection of villages smaller than nâḍu in parts of the malnâḍ districts of Mysore. Some patels are styled mande patels who are entitled to special honours in all the villages which form the mande.

Ś 1217 is Manmatha and Mâgha śu. 1 of this year is Saturday, January 7, A.D. 1296. If, however, we take the solar month corresponding to Mâgha, *viz.*, Kumbha or Mâśi as the month meant, then the date corresponds to Sunday, 5th February A.D. 1296. Probably this is the day meant.

Kôṭeyanâyaka is stated to have been the king of Sântaḷige-sâvira kingdom with Hosagunda as capital (see Sagar 97 of 1292, also Nagar 61 of 1288, Sagar 31 of 1290, 89 and 110 of 1292, 102 of 1293, 96 of 1299, 45 of 1300). Various titles are applied to him in inscriptions. In the present record we find the following epithets mahâmaṇḍalêśvara, shears (gaṇḍa-gattari) for the necks of hostile *maṇḍalikas*, subduer of the maṇḍalikas who obtain horses by purchase, establisher of the Tuḷu kings, subduer of the chiefs (maṇḍalikas) who break their word, a dagger to maṇḍalikas, *karahatthamalla* (?)

For Êbharapa see the previous record. The inscription stone is stated to have been ordered to be set up by the hero's mother Kâḷigauḍi and the engraver of the stone is named Bîrôja, son of the *kalakuṭiga* Singôja.

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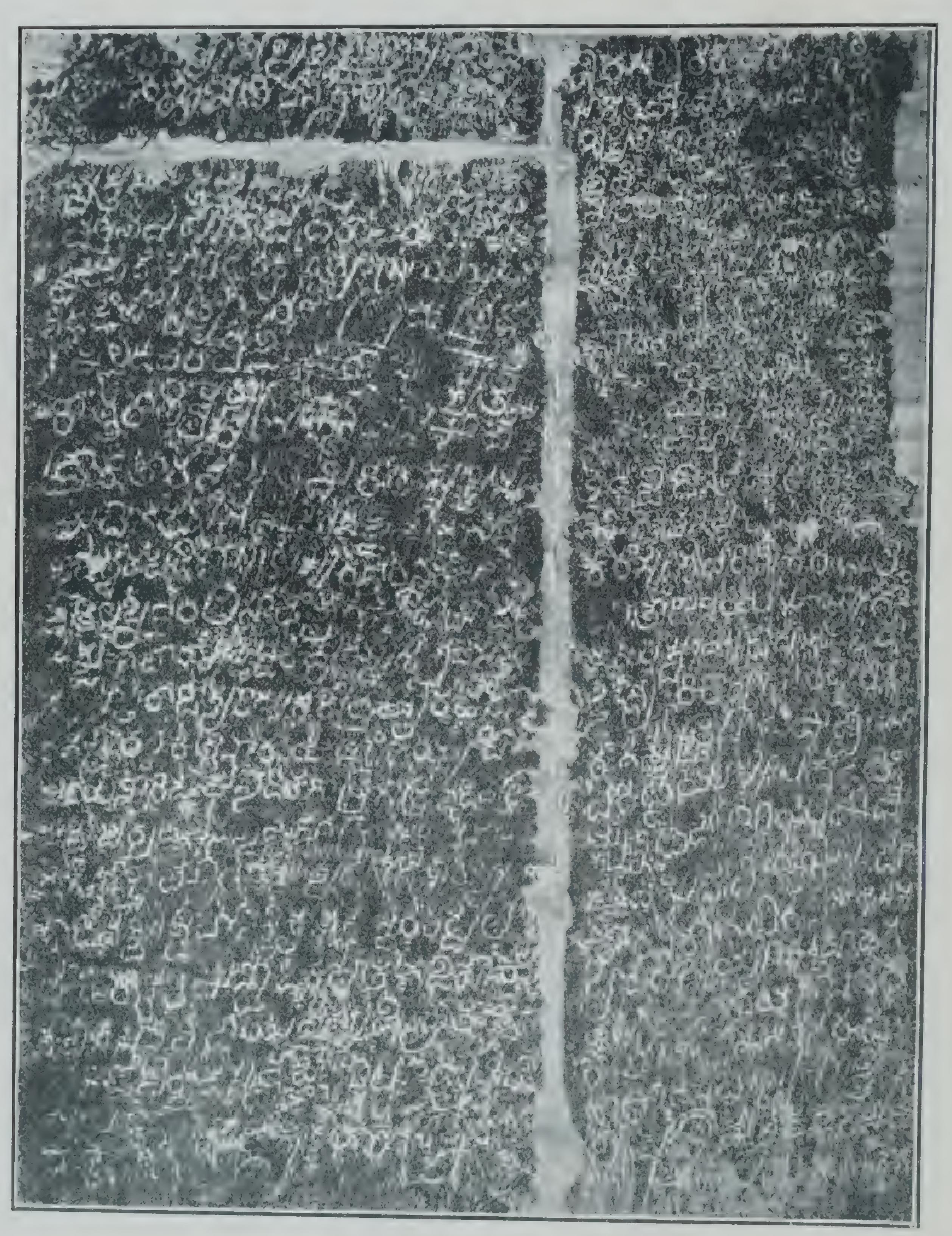
On the four sides of a slab lying in the jungle near the village Hebbailu in the same Kaḷûrkaṭṭe hobḷi.

PLATE XXIV.

Size 5′ × 3′

Kannaḍa language and characters.

STONE INSCRIPTION OF VIRA-SANTARA-DEVA.



(No. 74—p. 190.)

ನಗರ ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಹೆಬ್ಬೈಲು ಗ್ರಾಮದ ಬಳಿ ಕಾನಿನಲ್ಲಿ ಬಿದ್ದಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5″ × 3″

I

1. ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಭುವನಾಶ್ರಯಶ್ರೀಪೃಥ್ವೀ
2. ವಲ್ಲಭಮಹಾರಾಜಾಧಿರಾಜ ಪರಮೇ
3. ಸ್ವರ ಪರಮಭಟ್ಟಾರಕ ಸತ್ಯಾಶ್ರಯ ಕುಳ
4. ತಿಳಕ ಚಾಳುಕ್ಯಾಭರಣ ಶ್ರೀಮತ್ತ್ರೈಳೋ
5. ಕ್ಯಮಲ್ಲದೇವರವಿಜಯ ರಾಜ್ಯಮುತ್ತ
6. ರೋತ್ತರಾಭಿವೃದ್ಧಿ ಪ್ರವರ್ದ್ಧಮಾನಮಾಚಂ
7. ದ್ರಾರ್ಕ್ಕತಾರಂಸಲುತ್ತಮಿರೆ ಸ್ವಸ್ತಿಸ
8. ಮಧಿಗತ ಪಂಚಮಹಾಶಬ್ದ ಮಹಾ ಮ
9. ಣ್ಡಳೇಶ್ವರಂ ಪಟ್ಟಿಪೊಂಬುಚ ಪುರವರೇಶ್ವರಂ
   ಪದ್ಮಾ
10. ವತೀಲಬ್ಧವರಪ್ರ ಸಾದಂಮೃಗಮದಾಮೋದಂ
11. ಕನ್ದುಕಾಚಾರ್ಯಮನ್ದರಧೈರ್ಯ್ಯಂ ಸುಭಟಸಂಸ್ತು
12. ತ್ಯಂ ಸಾನ್ತರಾದಿತ್ಯಂರಿಪುಕರೀಂದ್ರ ಕಣ್ಠೀರವಂ ರಣ
13. ರಂಗ ಭೈರವಂ ಕೀರ್ತಿನಾರಾಯಣಂ ಸೌರ್ಯಪಾ
14. ರಾಯಣಂ ರಿಪುಮಣ್ಡಳಿಕ ಗೋತ್ರಗೋತ್ರಾಚಳವಜ್ರ
15. ದಣ್ಡಂ ಬಿರುದಭೇರುಣ್ಡಂ ಮಹೋಗ್ರಾನ್ವಯನಭಸ್ತ
16. ಳ ಗಭಸ್ತಿಮಾಳಿಯ ತುಳಬಳಸೌರ್ಯ
17. ಶಾಳಿ ವನ್ದಿಸನ್ದೋಹಾನನ್ದೀಕೃತ ಸುನ್ದರ ಕಳ್ಪಲ
18. ತಾಂಕುರನರಿಮಣ್ಡಳಿಕಪತಂಗ ದೀಪಾಂಕು
19. ರಂ ವಿಸಿಸನ ವಿಜಯ ವಿಪುಳೀಕೃತ ಕೃತ
20. ಪ್ರತಿಜ್ಞಂ ಬಿರುದ ಸರ್ವಜ್ಞಂ ನಾಮಾದ್ಯನೇಕಾಂ
21. ಕಮಾಳಾಸಮಳಂಕೃತರ್ ಶ್ರೀಮತ್

II

22. ವೀರಸಾನ್ತರ ದೇವರ್ ಸಾನ್ತಳಿಗೆ
32. ಸಾಸಿರ ಮುಮಂ ನಿಷ್ಕಂಟಕಮಾ
24. ಗಿ ಪ್ರತಿಪಾಳಿಸಿ ಸುಖ ಸಂಕ
25. ಥಾ ವಿನೋದದಿಂ ರಾಜ್ಯಂಗೆಯುತ್ತ
26. ಮಿರೆ ಶ್ರೀ ತತ್ಪಾದ ಪದ್ಮೋಪಜೀವಿ
27. ಸ್ವಸ್ತಿಸಮಸ್ತದುಸ್ತರಾ ರಾ
28. ತೀಭಕುಂಭ ಸ್ಥಳೀವಿದಾರುಣ ದಾ
29. ರುಣ ಕರಾಸಿಧಾರಾಸಕ್ತ ಮುಕ್ತಾ
30. ಪಳಮಾಳಾಳಂಕಾರ ವೀರನಾರೀಮ
31. ಣಿ ಹಾರಾಯಿತ ಭುಜಾದಣ್ಡ ನಹಿ
32. ತ ಮಹಾವಾಹಿನೀ ಮಹೀಧರವ
33. ಜ್ರದಣ್ಡಂ ಜಿನ ಧರ್ಮ್ಮಪ್ರಾಕಾರಂ
34. ನಿಜಗೋತ್ರನಿಸ್ತಾರಂ ಧರ್ಮರತ್ನಾ

35. ಕರಂ ಸುಭಟಾರಿ ಭೀಕರಂ ಪತಿ
36. ಹಿತಾಂಜನೇಯಂ ಸೌರ್ಯಗಾಂ
37. ಗೇಯಂ ಸ್ವಾಮಿದ್ರೋಹದಿಶಾಪ
38. ಟ್ಟಂ ವೈರಿಕೋಟಿಘರಟ್ಟಂ ರಣ
39. ರಂಗ ಕ್ಷೇತ್ರಪಾಳಂ ಮಚ್ಚರಿಸು
40. ವರೆಪ್ದೆಯಸೂಲಂ ದಳದಿಂ
41. ಮುನ್ನಿಱಿವ ಆಯುಮಂಮೆ
42. ಱೆಷಂಸುಕವಿಕೋಕಿಳಸಹ
43. ಕಾರನೇಕಾಂಗ ವೀರಂ ವಿಳಾಸ ವಿ
44. ದ್ಯಾಧರಂ ಧೈರ್ಯಮಹೀಧರಂ
45. ಉಪಾಯ ನಾರಾಯಣಂ ನೀತಿಪಾ (ಚಾ?)
46. ರಾಯಣಂ ಬೀರುಗನಗರುಡ
47. ನಾಮಾದಿಸಮಸ್ತ ಪ್ರಸಸ್ತಿ ಸ
48. ಹಿತ ಶ್ರೀಮನ್ನಕುಲರಸರ್

(ಇದರ ಮೇಲ್ಗಡೆ)

(ಅಕ್ಷರಗಳು ಚಕ್ಕೆ ಎದ್ದುಹೋಗಿವೆ.)

49. ಸ್ಮರರೂಪರುನ್ನತ ರ್ನ್ನಕುಲರ
50. ಸನತನಯರ್ಜ್ಜಗಕ್ಕೆರಾ
51. ಮನ್ಲಕ್ಷ್ಮೀಧರದೆರೆಂದೆ
52. ನ್ದಡೆ ಚಾವುಣ್ಡರಾಯ
53. ನುಂ ನಾಗವರ್ಮ್ಮನುಂಕರ
54. ಮೆಸೆದರೆ ॥ ಮಂಗಳ

III

ಕಲ್ಲಿನ ಮುಂಭಾಗ

(ಕೆಳಗಡೆ)

55. ವೃತ್ತ॥ ಕೆಡೆಯದಪೆ [೦] ಮಹಾಮಹಿಮ ರಾಜ
56. ಸುತಪ್ರತಿಪತ್ತಿಯೆಂಬವಂ ತಡೆಯದೆ ವೀರಸಾನ್ತ
57. ರ ಮಹೀಪತಿತಾದಮೆಗೆಯ್ದು ಕೊಳ್ವೊಡಂಬಿ
58. ಡೆನಿಜಪುತ್ರನೀಂಬರಿ ಸೆನಿಪೀನೆಗಪ್ತೆಯನೆಯ್ದೆ
59. ಕೊಟ್ಟನೆನ್ದಡೆ ದೊರೆಯಾರ್ಪ್ಪರಾರ್ನ್ನಗುಲಭೂಪ
60. ನೊಳೀ ವಸುಧಾತಳಾಗ್ರದೊಳು ॥ ಪರಮ
61. ಶ್ರೀಜಿನನಿಷ್ಟದ್ಮೈವಮೆನೆಪೊರ್ ಶಾಸ್ತ್ರಾಗ
62. ಮಾಂಭೋದಿಗಳ್ ಗುರುಗಳ್ಭಾವಿಸೆ ಪು
63. ಷ್ಪಸೇನ ಮುನಿಪರತ್ತಿಪ್ರಿಯಂ ವೀರಸಾ
64. ನ್ತರ ಭೂಮಿಪತಿ ತನ್ದೆ ತಾಂ ಪಡಿಯಱಿಂ
65. ಶ್ರೀಕಾಟಿತಾಯ್ಪಂಪಳಂ ಕರಿಸುತ್ತಿಱ್ದಱೆ
66. ಯಬ್ಬೆಯೇನಗುಲಭೂಪಾಳಂ ಮಹಾ
67. ಧನ್ಯನೊ ॥ ನಗುಲರಸನ ಚಿತ್ತಪ್ರಿಯೆ
68. ಮೃಗಲೋಚನೆ ದಣ್ಡನಾಯಕೊಡ್ಡಮ್ಮನ

(ಈಪಜ್ತಿಗಳ ಮೇಲ್ಗಡೆ ಕೆತ್ತಿರುವುದು.)

69. ಅಯ್ವುಂಮನ್ದಿನ ಸಾಸಿ
70. ವರ್ ಕಂಡುಕಾಪ್ಪ
71. ರಕ್ಕೆ [ಇ]ದನಳಿದಂಕ
72. ವಿಲೆಯನಳಿದವ್

(ಬಲಭಾಗ ಕೆಳಗಡೆ)

73. ಚಿತ್ತಾರಿ ಕೇತೋಜನ ಮಗಂಬಡ್ಡ
74. ಗಿಆಯ್ವೋಜಂ ಈ ಶಾಸನದ ಕಲ್ಲಂ
75. ಗೆಯ್ದಂ

IV

76. ಪುತ್ರಿಗುಣಾನ್ವಿತೆಚಟ್ಟ
77. ಬ್ಬರಸಿಗೆ ದೊರೆಯಾರ್ದ್ದಾನ
78. ಧರ್ಮ್ಮಶೀಳೋನ್ನತಿಯೊಳ್
79. ಸಕವರ್ಷ ೯೭೫ನೆಯ ದು
80. ರ್ಮ್ಮತಿ ಸಂವತ್ಸರಂ ಪ್ರವರ್ತ್ತಿಸೆ
81. ವೈಶಾಖಮಾಸದ ಕೃಷ್ಣಪ
82. ಕ್ಷದೇಕಾದಶಿ ಆದಿತ್ಯ
83. ವಾರದನ್ದು ಶ್ರೀಮನ್ಮಹಾ
84. ಮಣ್ಡಳೇಶ್ವರಂ ವೀರಸಾನ್ತರ
85, ನಗುಲರಸಂಗೆ ಪೆರ್ವ್ವಯ
86. ಲ್ಪನ್ನೆರಱಕಿಱುದೆಱೆ
87. ಬಿಟ್ಟೆಯುಮಂ ಕಾದುಪರಿಹಾ
88. ರಂಬಿಟ್ಟಂಕೆಗೆಡು ಕಲ್ನಾಡಿನ್ತೀ
89. ಮರ್ಯ್ಯಾದೆಯನಳಿದಂ ವಾ
90. ರಣಾಶಿಯೊಳ್ ಕುರುಕ್ಷೇ

ಮೇಲ್ಭಾಗ

91. ತ್ರದೊಳ್ಸಾಸಿರಕವಿಲೆಯುಂ
92. ಪಾರ್ವ್ವರುಮನಳಿದ ಪಾತಕನ
93. ಕ್ಕುಂ। ಸ್ವದತ್ತಾಂ ಪರದತ್ತಾಂವಾ ಯೋ
94. ಹರೇತ ವಸುನ್ಧರಾಂಷಷ್ಟಿರ್ವ್ವರ್ಷಸ
95. ಹಸ್ರಾಣಿವಿಷ್ಠಾಯಾಂಜಾಯತೇಕ್ರಿ
96. ಮಿಃ ೮ ವಿಪ್ರಕುಳಾಂಬರ ಚಂದ್ರಂ
97. ಶ್ರೀಪ್ರತಿಮೆಯ ಮಾರಸಿಂಗ
93. ತನಯಂ ವಿದ್ವದ್ವಿಪ್ರಂ ಗಂಗನೃಪನಿ
99. ಯೋಗಪ್ರಭು ಕವಿರಾಜ ವಲ್ಲಭಂಗೋ
100. ವಿನ್ದಂ

ಬಲಭಾಗ (ಮೇಲ್ಗಡೆ)

101. ಪೆರ್ವ್ವಯಲ್ಪನ್ನೆರಡು
102. ಪೊಂಬುೞ್ಚನಾಡೊಳೆ
103. ಭತ್ತಗಾವೆಹಾದಿಗಾ

104. ಳಕದಗೋಡಮ್ಮೆಸೆ ಪನ್ನೆರ
105. ಡುಮನೆಲಿವಯಲುಂ ಪಾ
106. ಟಿಗಾರಂ। ಬೀರ[ರ]ಸಿ ನುನಗುಲ
107. ರಸನುಮೆಯ್ದವೆ ತಂಸಾಸಿರ
108. ಗದ್ಯಾಣಂ ॥ ಮಂಗಳಂ

Transliteration.

I.

1. svasti samasta-bhuvanâśraya śrî-prithvî-
2. vallabha mahâ-râjâdhirâja paramê-
3. svara parama-bhaṭṭâraka Satyâśraya-kuḷa-
4. tiḷaka Châḷukyâ-bharaṇa śrîmat-Traiḷô-
5. kyamalla-dêvara vijaya-râjyam utta-
6. rôttarâ-bhivṛidhhi-pravarddhamânam âchan-
7. drârkka-târaṃ saluttamire svasti sa-
8. madhigata-pancha-mahâśabda-mahâ-ma-
9. ṇḍaḷeśvaraṃ Paṭṭi-pombuḻcha-puravarêśvaraṃ Padmâ-
10. vatî-labdha-vara-prasâdaṃ mṛigamadâ-môdaṃ
11. Kandukâchârya Mandara-dhairyaṃ subhaṭa-saṃstu-
12. tyaṃ Sântarâdityaṃ ripu-karîndra-kaṇṭhîravaṃ raṇa-
13. ranga-Bhairavaṃ kîrtti-Nârâyaṇaṃ saurya-pâ-
14. râyaṇaṃ ripu-maṇḍaḷika-gôtra-gôtrâchaḷa-vajra
15. daṇḍaṃ biruda-bhêruṇḍaṃ mahôgrânvaya-nabhasta-
16. ḷa-gabhastimâḷiy atuḷa-baḷa-saurya-
17. śâḷi vandi-sandôhâ-nandîkṛita-sundara-Kaḷpala-
18. tâṃkuran ari-maṇḍaḷika-patanga-dîpâṃku-
19. raṃ visisana-vijaya-vipuḷîkṛita-kṛita
20. pratijñaṃ biruda-sarvajnaṃ nâmâ dyanêkâṃ-
21. kamâḷâ-samaḷaṃkṛitar śrîmat

II.

22. Vîra-Sântaradêvar Sântaḷige-
23. sâsiramumaṃ nishkaṇṭaka-mâ-
24. gi pratipâḷisi sukha-sanka-
25. thâ-vinôdadiṃ râjyaṃ geyyutta-
26. mire tat-pâda-padmôpajîvi
27. svasti samastadustarâ-râ-
28. tîbha-kuṃbhasthaḷî-vidâruṇa-dâ-
29. ruṇa-karâsi-dhârâ-sakta-muktâ-
30. paḷa-mâḷâḷankâra vîra-nârî-ma-

31. ṇi-hârâyita-bhujâdaṇḍan ahi-
32. ta-mahâ-vâhinî-mahîdhara-va-
33. jradaṇḍaṃ Jina-dharmma-prâkâraṃ
34. nija-gôtra-nistâraṃ dharmma-ratnâ-
35. karaṃ subhaṭâri-bhîkaraṃ pati-
36. hitânjanêyaṃ saurya-Gân-
37. gêyaṃ svâmidrôha-diśâpa-
38. ṭṭaṃ vairi-kôṭi-gharaṭṭaṃ raṇa-
39. ranga-Kshêtrapâḷaṃ machcharisu-
40. var-eḷdeyasûlaṃ daḷaḍiṃ
41. munnir̤iva âyumaṃ me-
42. r̤evam sukavi-kôkiḷasaha-
43. kâran êkângavîraṃ viḷâsa-vi
44. dyâdharaṃ dhairyya-mahîdharan
45. upâya-Nârâyaṇaṃ nîti-pâ (châ ?)
46. râyaṇaṃ Bîrugana-garuḍa
47. nâmâdi-samasta-prasasti-sa-
48. hita śrîman Nakularasar

(Above this)

49. smara-rûpar unnatar Nakulara-
50. sana tanayar jjagakke Râ-
51. man Lakshmîdhararende-
52. ndaḍe Châvuṇḍarâya-
53. nuṃ Nâgavarmmanuṃ kara-
54. m esedare || mangaḷa

(Front side)

III (Below)

55. vṛitta|| keḍeyada pe [m] mahâ-mahima-râja-
56. suta-pratipattiyeṃbivaṃ taḍeyade Vîra Sânta-
57. ra-mahîpati tâ dayegeydu kolvoḍam bi-
58. ḍe nija-putra nîṃ barisenipî negaḷteyan eyde
59. koṭṭan endaḍe doreyârpparâr Nagulabhûpa-
60. noḷ î-vasudhâ-taḷâgradoḷu | parama-
61. śrîjinan ishṭadaivamenepor śâstrâga
62. mâṃbhôdigaḷ gurugaḷ bhâvise Pu-
63. shpasêna-munipar attipriyaṃ Vîra-Sâ
64. ntara bhûmipati tande tâṃ Paḍiyar̤aṃ
65. śrî-Kâṭi tây pemṗaḷaṃkarisuttiḷd Ar̤e-

66. yabbe ye [ne] Nagulabhûpâḷaṃ mahâ-
67. dhanyanô ‖ Nagularasana chitta-priye
68. mṛiga-lôchane daṇḍanâyak Oḍḍammana

(*Top*)

69. aidum mandina sâsi-
70. vaṟ kaṇḍu kâppa-
71. r akke idan aḷidaṃ ka-
72. vileyan aḷidaṃ

Lower part (right hand side)

73. Chittâri Kêtôjana magaṃ Baḍḍa-
74. gi Âyvôjaṃ î śâsanada kallaṃ
75. geydaṃ

IV.

76. putri guṇânvite Chaṭṭa-
77. bbarasige doreyâr dâna-
78. dharmma-śîḷônnatiyoḷ
79. Saka-varsha 975 neya Du-
80. rmmati-saṃvatsaraṃ pravarttise
81. Vaiśâkhamâsada krishṇapa-
82. kshad êkâdaśi Âditya-
83. vâradandu śrîman-mahâ-
84. maṇḍaḷeśvaraṃ Vîra-śântara
85. Nagularasange Pervvaya-
86. l-panneraḍaṟa kiṟudeṟe
87. biṭṭiyumaṃ kâdu parihâ-
88. raṃ biṭṭ Amkegêḍu kalnâḍ intî-
89. maryâdeyan aḷidaṃ Vâ-
90. raṇâśiyoḷ Kurukshê-

Top.

91. tradoḷ sâsira-kavileyuṃ
92. pârvvaruman aḷida pâtakan a-
93, kkuṃ ǀ sva-dattâṃ para-daṭṭâṃ vâ yô
94. harêta vasundharâṃ shashṭir-varsha-sa-
95. hasrâṇi vishṭhâyâṃ jâyatê kri-
96. miḥ ǀ vipra-kuḷâṃbara-chandraṃ
97. śrî Pratimeya Mârasinga-
98. tanayaṃ vidvad-vipraṃ Ganganripa-ni-

99. yôga-prabhu Kavirâja-vallabhaṃ Gô-
100. vindaṃ

Right hand side top.

101. Pervvayal-panneraḍu
102. Pombuḻcha-nâḍoḷe
103. Bhattagâve Hadigâ
104. ḷa Kadagôḍa Maisepannera-
105. ḍuma Nelivayaluṃ Pâ
106. ḻigâraṃ। Bîra [ra] sinu Nagu la-
107. rasanum eydivetam sâsira-
108. gadyâṇaṃ॥ mangaḷaṃ

Translation.

LL. 1-7

Be it well. While the refuge of the whole universe, favourite of Fortune and Earth, king of kings, Paramêśvara Parama-bhaṭṭâraka, an ornament of the Satyâśraya family, a jewel of the Châlukyas, the illustrious Trailôkyamalladêvar's victorious kingdom was prospering increasingly to last as long as the moon, sun and stars endure :—

LL. 8-26

Be it well. When the illustrious Vîra Śântara-dêvar, obtainer of the band of five instruments, mahâmaṇḍalêśvara, lord of the excellent city of Paṭṭi-Pombuḻcha, obtainer of boons from Padmâvati, delighter in musk, expert in ball-playing, a Mandara (mountain) in courage, worthy of praise from good warriors, a sun to the Śântaras, a lion to the great elephants the enemies, a Bhairava in the battle-field, a Nârâyaṇa in glory, great in heroism, a thunderbolt to the mountains the families of hostile maṇḍalikas, a Bhêruṇḍa to the titled, a sun to the firmament the great Ugra family, possessed of great might and prowess, a beautiful young Kalpa creeper delighting the assemblage of the bards, a flame to the moths the hostile maṇḍalikas, fulfiller of vows, great on account of the slaughter of enemies and victory over opponents (visisana-vijaya-vipuḷîkrita-krita-pratijnam), all-knowing to the titled, adorned with these and other garlands of famous qualities, was ruling the Sântaḷige thousand without obstacles and reigning in peace and wisdom :—

LL. 27-48

Be it well : The illustrious Nakularasar, possessed of arms which are like garlands to the wives of heroes adorned with chains of pearls clinging to his terrible sword splitting the globes of the elephants of all the enemies difficult to conquer ; a thunderbolt to the mountains, the great armies of enemies ; a fortress to the Jina religion (Jina-dharma); bringer of glory to his family, an ocean to righteousness, terrible to hostile warriors, Âñjanêya in doing good to his master, a Bhîshma in valour, destroyer of traitors, a mill-stone to crores of enemies, *Kshêtrapâla* to battle-field, a spear to the chests of enemies, foremost in battle, exhibitor of prowess (*âyu* in line 41 seems to be a mistake for *śaurya*), a mango-tree to the cuckoos the good poets, sole hero, a Vidyâdhara in sport, a mountain in courage, a Nârâyaṇa in strategy, skilled in polity, a Garuḍa of Bîruga[1], possessed of these and other attributes :—

LL. 55-60.

(The meaning of this stanza is not clear. It seems to praise the devotion to his king shown by Nagulabhûpa and there is some connection with his son but this is not clear).

LL. 60-66.

How fortunate is Nagulabhûpâla when it is said that his preceptor was the sage Pushpasêna, who was an ocean to the great śâstras which speak of the great Jina as the favourite deity, his king being Vîra-Śântara, beloved of the supplicants, his father being the Paḍiyara (same as Pratîhâra, lit. door-keeper) Kâṭi, and his mother Aṟeyabbe, adorned with fame.

LL. 67-68, 76-78.

Who can equal in the greatness of charity and good conduct the good Chaṭṭabbarasi, beloved of Nagularasa, possessed of eyes resembling those of the deer, and daughter of daṇḍanâyaka Oḍḍamma ?

LL. 79-100.

During the year Durmati, Śaka year 975 on Sunday the 11th lunar day of the dark half of Vaiśâkha, the illustrious mahâmaṇḍalêśvara Vîra-Śântara gave away to Nagularasa as *kalnâḍ*, Ankegêḍu free of taxes and also the right to collect the *kirudeṟe* and *biṭṭi* of Pervvayal 12. He who destroys this charter will incur the sin of killing in Vâraṇâsi and Kurukshêtra thousand tawny cows and Brahmans. He who confiscates the earth given away by one self or by others will be born as a worm in ordure for 60,000 years. Gôvinda, the favourite of the king of bârds (*kavirâja* or), a great officer under the Ganga king, son of Mârasinga of Śrîpratima and a moon to the firmament, the Brahman family, (is the author of this inscription).

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[1] Garuḍas are warriors who faithfully follow their master even to death. There are instances of Garuḍas who committed suicide in accordance with their vows when their masters died. The general Lakshma was one such Garuḍa (E. C. V. Belur 112) Bîruga is the abbrevation for Bîra Śântara, the king.

LL. 101-108.

Pervvayal 12, in Pombuḷchanâd, Bhattagâve, Hâdigâḷa, Kadagôḍu, Maise 12, and Nelivayal, and Pâḷigâru, all these with a present of 1,000 gadyâṇas, Nagularasa got from Bîrarasa. Good fortune.

LL. 49-50.

The great sons of Nakularasa, possessed of the form of Cupid, value of Châvuṇḍarâya and Nâgavarmma, shone greatly as if they were Râma and Lakshmîdhara to the world.

LL. 69-72.

May the Thousand of the five Mandus watch and protect:—He who destroys this has killed tawny cows.

LL. 73-75.

The mason (baḍḍagi) Ayvôja, son of Chittâri (line-worker or sculptor) Kêtôja, carved this inscription stone.

Note.

This stone inscription is incised on the four sides of a square pillar lying in a jungle near the village Hebbayal. It consists of nearly 108 lines engraved on all the 4 sides. Of these lines 55-68 may be taken to be in continuation of lines 1-48: and lines 76-100 in continuation of line 68 may be next taken: lines 49-54 in the II face may be taken in continuation of this: lines 69-72 and 73-75 in the III face are in continuation of the above. Apparently after the IV face was also incised, the remaining portion of the inscription was carved on the top of the II face and on the top and a side of the III face.

The record belongs to the reign of the king Vîra Śântaradêva, king of Sântaḷige 1,000 kingdom who belonged to the dynasty of the Śântara kings with their capital at the present village Humcha (called Paṭṭi Pombuchchapura in the inscription). A minister of his with various titles named Nagularasa is described in lines 27-67. Both the minister and the king are stated to be Jainas. Nagularasa is stated to have offered his own son to his master Vîra-Śântara but the meaning of the verse referring to the same (lines 55-60) is not clear. Pushpasêna, the Jaina guru is said to be the preceptor of Nagularasa, Paḍiyara Kâṭi and Aṟeyabbe his parents. Nagularasa had as his wife Chaṭṭarasi, daughter of the daṇḍanâyaka Oḍḍamma and two sons named Châvuṇḍarâya and Nâgavarmma.

The record registers the gift as *kalnâḍ* of Ankegeḍu and the remission of the *kiruderе* (minor tolls) and *biṭṭi* (forced labour) of the division Pervvayal 12 to Nagularasa by the king Vîra Śântara (lines 85-88). Further it is also stated that in addition to Pervvayal 12, Bhattagâve, Hâdigâḷa, Kada-gôḍu, Maise 12, Nelivayalu, etc., were also given by Bîrarasa (Vîra Śântara) to Nagularasa. A sum of 1,000 gadyâṇas seems also to have been paid to him (lines 101-108). But the meaning of these lines is not free from doubt.

The composer of this inscription was Gôvinda, son of Mârasinga of Śrîpratime (?), a learned Brahman, an employee under the Gaṅga king, favourite of great poets (or a favourite of Kavirâja), a moon to the firmament the Brahmans (lines 96-100). The engraver was the mason (*baḍḍagi*) Âyvôja, son of Chittâri (artist or painter) Kêtôja (lines 73-75). The Thousand of the five mandus (divisions) are asked to protect the grant. Imprecations against the violators of the grant are also given (lines 89-95 and 69-72).

The date of the inscription is given as Ś 975 Durmati sam. Vaiś. ba. 11, Âdi. But Ś 975 is Vijaya and if this year is taken, the date corresponds to May 16, 1053 which is a Sunday. The nearest year Durmati is Ś 1003 or A.D. 1081. Vaiś. ba. 11 of this year is a Friday and not Sunday as stated in the grant. The date is thus irregular. It seems to be best to take the Śaka year viz., 975 as the date meant and the cyclic year as wrong.

Of the persons referred to in the grant, Nagularasa has not been met with before. Vîra Śântara was a Śântara king for whom we have the dates 1068 A.D. (E.C. VII Shikarpur 46), 1062 A.D. (Shikarpur 63 and Nagar 58). After 1068 we have Nanni-Śântara (Nagar 35 and 36).

Châvuṇḍarâya and Nâgavarma, sons of Nagularasa, have been described in lines 49-54. Nothing is known about them outside this inscription. Their names are the same as those of the famous Châvuṇḍarâya, author of Châvuṇḍapurâṇa and Nâgavarma, the author of Chhandômbudhi, Kâdambari, etc. But they are however quite different. Châvuṇḍarâya, author of Châvuṇḍapurâṇa, flourished at the end of the 10th century in the court of the Gaṅga king Râchamalla IV and our Châvuṇḍa lived very much later in the 11th century. Nâgavarma, the author of Chhandômbudhi was the son of the Brahman Veṇṇamayya while the Nâgavarma of the present record was the son of Nagularasa. Nâgavarma, the author of Kâdambari was the son of Dâmôdara and is thus quite different. There is another Châvuṇḍarâya, author of Lokôpakâra, a Kannaḍa work but he was a Śaiva as he calls himself Hara-vara-prasâdô-tpanna-vâg-vilâsam in his work (See Kavicharitre, Vol, I revised Edn. p. 163). It is probable that these two sons of Nagularasa died early in the service of king Vîra Śântara as lines 55-60 seem to describe the courage of Nagularasa in giving his sons to Vîra Śântara.

75

On a stone set up in front of the Narasimhasvâmi temple in the village Hulikallu in the same Kaḷûrkaṭṭe Hôbaḷi. (Nagar Taluk 80 revised).

Size 4′ — 6″ × 2′

Kannaḍa language and characters.

ಅದೇ ನಗರದ ಹೋಬಳಿ ಹುಲಿಕಲ್ಲು ಗ್ರಾಮದ ನರಸಿಂಹಸ್ವಾಮಿ ದೇವಾಲಯದ ಮುಂಭಾಗದಲ್ಲಿ ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4′6″ ×2′

1. ಶುಭಮಸ್ತು ನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರವೆ ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭಮೂಲ
2. ಸ್ತಂಭಾಯ ಶಂಭವೆ ನಮೋಬ್ರಹ್ಮಂಣ್ಯ ದೇವಾಯ ಗೋಬ್ರಾಹ್ಮಣ ಹಿತಾಯ
3. [ಚಜಗದ್ಧಿತಾಯ] ಕ್ರಿಷ್ಣಾಯ ಗೋವಿಂದಾಯ ನಮೋನಮಃ ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯಾಭ್ಯುದಯಶೆಕ ವರುಷ ೧೩೩೮ ಸಂದು ವರ್ತಮಾ
4. ನಮನ್ಮಥ ಸಂವತ್ಸರದ ಮಾರ್ಗಸಿರಸ್ದು ೧೫ ಶ್ರೀಮಂಮಹಾರಾಜಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ಶ್ರೀ ವೀರಪ್ರತಾಪ ದೇವರಾ
5. ಯ ಮಹಾರಾಯರು ವಿಜಯ ನಗರಿಯಲ್ಲು ವಂರ್ನಾಶ್ರಮ ಧಂರ್ಮಗಳನು ಪ್ರತಿಪಾಲಿಸುತ್ತಿಹ
6. ಕಾಲದಲೂ। ಆ ರಾಯರ ನಿರೂಪದಿಂ ಬ್ರಹ್ಮಕ್ಷತ್ರಿಯರು ಮಪ್ಪ ರಾಯಪ್ಪವೊಡಯರ ವಿಠಣ್ಣವೊಡೆಯರು
7. ಆರಗದ ರಾಜ್ಯವನು ಪ್ರತಿಪಾಲಿಸುತ್ತಿಹಲ್ಲಿ ಶ್ರೀಮತು ಹುಲಿಕಲ್ಲ ಶ್ರೀ ಲಕ್ಷುಮಿನಾರಸಿಂಹ್ವ ದೇವರಿಗೆ ಬ್ರಹ್ಮಕ್ಷ
8. ತ್ರಿಯ . . . . ವಿಠಣ್ಣಒಡೆಯರು ಪಾಲ್ಸಿ [ದ] ಶಿಲಾಶಾಸನ ಪಟ್ಟಿಯ ಕ್ರಮವೆಂತೆಂದಡೆ ‖
9. . . . . . . ಸಂಕಪ್ಪರಾಯಪ್ಪಣ್ಣ ಒಡೆಯರ ಬೊಂಮಣಒಡೆಯರ ಕುಮಾರ ವಿಠಣ್ಣ
10. . . . . ಮಾಡುವಲ್ಲಿ ಹುಲಿಕಲ ಲಕ್ಷುಮಿನಾರಸಿಂ
11. ಹ್ವದೇವರ . . . . ಸಂತಾನ ಅಭಿವೃದ್ಧಿಯಾಗಲೆ
12. ಂದು . . . . ದೇವರಮಹಾನಯಿವೇದ್ಯಕ್ಕೆ
13. . . . . ದೂಪರ್ತಿ ವೀಳೆಯುವ
14. . . . .
15. . . . . . ಬಹರು . . . .
16. . . . . ಲು . , . ಹೊಂನು ಆ ದೇವರಸ್ಥಾನಿಕರೆ
17. . . . . . . ಗಂಗೆ ಗಯೆ ಕುರುಕ್ಷೇತ್ರ . . . . . ಬ್ರಾಹ್ಮೆತಿಗೆ ಹೋಹರು
18. . . . . . ಫಲವಹುದು ದಾನಪಾ
19. ಲನಯೋರ್ಮಧ್ಯೆ ದಾನಾಚ್ಛ್ರೇಯೋನು ಪಾಲನಂ ದಾನಾತ್ಸ್ವರ್ಗಮವಾಪ್ನೋತಿ ಪಾಲನಾದಚ್ಯುತಂ ಪದಂ
20. ಸಾಮಾನ್ಯೋಯಂ ಧರ್ಮ್ಮಸೇತುರ್ನ್ರಿಪಾಣಾಂಕಾಲೇಕಾಲೇ ಪಾಲನೀಯೋಭವದ್ಭಿ ಸರ್ವ್ವೈರ್ಧಾರ್ಯಾಸರ್ವಥಾ
21. ಧರ್ಮಮೇತದ್ಭೂಯೋಭೂಯೋಯಾಚತೇ ರಾಮಚಂದ್ರ ಆವನಾನೊಬ್ಬನು ಈ ಧರ್ಮವನು ಅಳಿಪನಾ
22. . . . . ಆ ಪುಣ್ಯಕ್ಷೇತ್ರ
23. . . . . , . . ಹೋಹರು ಸ್ವದತ್ತಂ ಪರದತ್ತಂ
24. . . . . . . ಷಷ್ಟಿರ್ವರುಷ ಸಹಸ್ರಾಣಿ ವಿಷ್ಠಾಯಾಂಜಾಯತೇಕ್ರಿಮಿಃ
25. . . . . . ಮಂಗಳಮಹಾಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Transliteration.

1. śubham astu namas tunga-siras-tunbi-chandra-châmara-chârave trailôkya-nagarâ-rambha-mûla-
2. staṃbhâya Śaṃbhave namô Braṃhaṇya-dêvâya gô-Brâṃhaṇa-hitâya
3. [cha jagadd-hitâya] Krishṇâya Gôvindâya namô namaḥ svasti śrî vijayâbhyudaya Śeka-varusha 1338 sandu vartamâ-
4. na Manmatha-saṃvatsarada Mârgasira su 15 śrîmaṃ mahâ-râjâdhirâja rāja-paramêśvara śrî vîrapratâpa Dêvarâ-

5. ya-mahârayâravaru Vijayanagariyallu varnâśrama-dharmagaḷanu pratipâlisuttiha
6. kâladalû ¦ â-râyara nirûpadiṃ Brahma-kshatriyarumappa Râyappa-voḍeyara Viṭhṭhaṇna-voḍeyaru
7. Âragada râjyavanu pratipâlisuttihalli śrîmatu Hulikalla śrî-Lakshumi-Nârasiṃhva dêvarige Braṃha-Ksha—
8. triya . . . . Viṭhaṇna Oḍeyaru pâlśi [da] śilâ-śâsana-paṭṭeya kramaventendaḍe ‖
9. . . . . Sankappa Râyappaṇṇa-oḍeyara Boṃmaṇa-oḍeyara kumâra Viṭhṭhaṇṇa
10. . . . . mâḍuvalli Hulikala Lakshumi Nârasiṃ-
11. hva-dêvara . . . . . santâna abhivṛiddhiyâgalendu
12. dêvara mahâ-nayivêdyake . . . . ?
13. . . . . dûpartiya viḷeyava
14. . . . .
15. . . . . . . baharu
16. . . . . lu . . . . hoṇnu â dêvara sthânikake
17. . . . . . . Gange-Gaye-Kurukshêtra . . . . brâhmetige hôharu
18. phalavahudu dâna-pâ-
19. lanayôr madhye dânâch chhrêyô' nupâlanaṃ dânât svargam avâpnôti pâlanâd achchutaṃ padaṃ
20. sâmânyôyaṃ dharma-sêtur nṛipâṇâṃ kâlê kâlê pâlanîyô bhavadbhiḥ sarvvair dhâryâ sarvathâ
21. dharmam êtad bhûyô bhûyo yâchate Râmachandra âvanânobbanu î dharmmavanu aḷipanâ
22. . . . . â puṇya-kshêtra
23. . . . . hôharu sva-dattaṃ para-dattaṃ
24. . . . . . . shashṭhir varusha-sahasrâṇi vishṭhâyâṃ jâyate krimiḥ
25. . . . . . . mangaḷa mahâ śrî śrî śrî

Note.

This inscription was noticed in E. C. Vol. VIII, Kannada Texts p. 411 as No. 80 of Nagar Taluk. Only a portion of the text of the lines 1-4 was given but no transliteration nor translation. It is now fully copied, except for the lines 9-18 and 22-25 in which there are several lacunac as the letters are worn out completely and cannot be made out.

It registers the gift of some land made by Viṭṭhaṇṇa Oḍeyar, governor of Âraga and son of Bommaṇṇa Oḍeyar, for the service of food offerings to the god Lakshumi-Narasimhadêvar in the village Hulikal on the 15th lunar day of the bright half of Mârgaśira in the year Manmatha S′ 1338 corresponding to 16th November 1415 A. D.

In addition to the usual stanza in praise of the god Śambhu at the beginning there is also a stanza in praise of Kṛishṇa in lines 2-3 which is found in some inscriptions of the neighbouring Tîrthahaḷḷi Taluk (Nos. 22, 142, 196). It may be translated as follows: Salutation to Kṛishṇa who is the god of Brahmans, ever beneficent to cows and Brahmans, and protector of the universe. Salutation to Gôvinda.

The donor in this record, Viṭṭhaṇṇa Voḍeyar is stated to be a subordinate of the mahârâjâdhirâja râjaparamêśvara śrî Vîraprâtapa Dêvarâya-mahârâya ruling at Vijayanagari protecting the *dharmas* relating to different *varṇas* and *âśramas.* The donor's father is named Sankappa Râyappaṇṇa Oḍeyara Bommaṇa Oḍeyar. Sankappa and Râyappa Oḍeyar were brothers and employed as ministers. Sankappa was the father of Bommaṇṇa Oḍeyar (E. C. VI Koppa 53).

It is also interesting to note that the donor was a Brahmakshatriya (line 6). The Brahmakshatriyas are believed to be the descendants of the king Ratnasêna who once sought shelter in the hermitage of Dadhîchi fearing an attack from Paraśurâma. Five sons were born to him in the hermitage, Jayasêna, Bindumân Viśâla, Chandraśâla and Bharata. The king himself was killed by Paraśurâma while he had gone on a hunting expedition, away from the hermitage, and his queens, five in number, followed him as *satis.* The children were brought up like Brahman boys and once when Paraśurâma visited the hermitage they recited the Vedas properly before him. The eldest boy then became the disciple of Paraśurâma in archery but the sage found out his descent and the name Brahma-kshatriya was applied to the prince " brahmakshatriya-nâmnâ hi vichârasva yathâ-sukhaṃ." The community of the Brahmakshatriyas is at present believed to be found in Gujerat, Nasik, Poona, etc. (See Jâtibhâskara published in Bombay, 1917, p. 109. The account of Brahmakshatriyas or Brahmakshatra is stated there to be based on the work Brâhmaṇa Utpatti Mârtâṇḍa). We know that the famous Gaṅga minister Châmuṇḍarâya was a Brahma-kshatriya [See S. B. Volume revised Intr. p. 45. For a discussion of the meaning of Brahma-kshatra see also I. A. 40, p. 35 and Vaidya's Medieval Hindu India, Vol. II, p. 62].

76

On a *mâstikal* in the jungle of Mâvinagadde, a hamlet of Eḍûr and Niḍugôḍû villages in the same Nagar hobli.

Size 3′ × 2′

Kannaḍa language and characters.

ನಗರ ತಾಲ್ಲೂಕು ನಗರದ ಹೋಬಳಿ ಎಡೂರು ಮಾಗಣಿ ನಿಡುಗೋಡುಗ್ರಾಮದ ಮಜರೆ ಮಾವಿನಗದ್ದೆ ಕಾನಿನಲ್ಲಿ ನಟ್ಟಿರುವ ಮಾಸ್ತಿಕಲ್ಲು.

ಪ್ರಮಾಣ 3′×2′

1. ಆನಂದ ಸಂವಥರದ ಜ್ಯೇಷ್ಠ ಸುಧ ೧ ರವಿವಾರದಲಿ ಭಟಂಣನ ಮಗ ಹರಿಗೆ ಸಿದ್ದಣನೂ

2ನೆಯ ಅಡ್ಡಪಟ್ಟಿ

2. ತಂಮತಂಗಿ ತಿಂಮಮಗೆ ಮಾಸ್ತಿಕಲ್ಲಕಡಿಸಿ ನಿಲಿಸಿದೂ

Note.

This records the erection of the *mâstikal* in memory of Timmama, younger sister of Harige Siddaṇa, son of Bhaṭaṇṇa. The *mâstikal* was set up by Harige Siddaṇa on Sunday, the 1st lunar day of Jyêshṭha in the year Ânanda. The characters seem to be of the early part of the 15th century A.D. and the date may be provisionally taken as May 9, 1434 which is a Sunday. The figures of a warrior armed with sword and of a woman holding a lime fruit in her right hand between the fingers, and a mirror in the left hand are carved above the inscription.

77

On a *mastikal* near the Vîrabhadra shrine in the forest plantation of Mosarûr near the village Arasâḷu in the hobli of Kerehaḷḷi.

Size 4′ × 1′

Kannaḍa language and characters.

ನಗರ ತಾಲ್ಲೂಕು ಕೆರೆಹಳ್ಳಿ ಹೋಬಳಿ ಮೊಸರೂರು ಮಾಗಣಿ ಅರಸಾಳು ಗ್ರಾಮದ ಮೊಸರೂರು ಮನ್ನಾಜಂಗಲಿನ ಸಾಗವಾನಿ ಪ್ಲಾಂಟೇಷನ್ನಲ್ಲಿ ವೀರಭದ್ರನ ಗುಡಿ ಮುಂದೆ ನಟ್ಟಿರುವ ಒಕ್ಕೈ ಮಾಸ್ತಿಕಲ್ಲು.

ಪ್ರಮಾಣ 4×1

ಕನ್ನಡಲಿಪಿ ಮತ್ತು ಭಾಷೆ.

1. ಸಖವರುಸ ವೆಯ ಸಂವತ್ಸ
2. ರದ ಮಾರ್ಗ್ಗಸಿರ ಸು ೧ ಮಂಗ
3. ದಲು ಆರಿಲಮಱಿ ಬೋಗಗೊಂ
4. ಡನಮಗ ತಿಪ್ಪಯನ ಮದವಳಿಗೆ
5. ಹರಿಸಿ ಕೂಡೆ ಸ್ವರ್ಗಸ್ತೆಯಾದಳೂ

Note.

This *mâstikal* is stated to have been set up in memory of the death as sati of Harisi, wife (*madavaḷige*) of Tippaya, son of Bôgagoṇḍa of Ârilamaṟi on Tuesday the 1st lunar day of the bright half of Mârgaśira in the year Vyaya. The Śaka year is not given. The characters seem to belong to the latter part of the 16th century and the date given, *viz.*, Vyaya sam.-Mâr-śu 1 Mam. may be taken as 1st November 1586 (Ś 1508 Vyaya) which is a Tuesday.

78

On a stone standing in front of entrance the village of Gavaṭûr in the same hôbaḷi of Kerehaḷḷi in Nagar taluk.

Size 4′ × 2′

Kannaḍa language and characters.

ಅದೇ ಹೋಬಳಿ ಗವಟೂರು ಗ್ರಾಮದ ಊರಬಾಗಿಲ ಮುಂದೆ ಹಕ್ಕಲಿನ ಬೇಲಿಯಲ್ಲಿ ನಿಂತಿರುವ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 4′×2′.

ಕನ್ನಡಲಿಪಿ ಮತ್ತು ಭಾಷೆ.

1. ಶ್ರೀಮಲಪ ಮಂತಿ, ಸರೂದ್ಧರ
2. ಸಂವತ್ತಸರದ ಉತ್ತರ ಜೇಷ್ಟಸುದ್ಧ
3. ಪಾಡ್ಯಗುರುವಾರದಲಿ ಬಸವ
4. ವಂಣ ಒಡೆಯ ಉದರೆಯಲಿ ದಾರ
5. ವಾಡದ ಮಲ್ಲಪನದಾಳಿಯಲ
6. ಪರಿದುಕಾದಿ ಬಿದ್ದೊನು।

Note.

This is a vîragal inscription recording the death of a warrior named Basavaṇṇa-oḍeya in a battle at Udare (same as Udri, a village in Sorab Taluk) during a raid by Mallappa of Dâravâḍa (Dharwar). The date is given as Thursday, 1st lunar day of the bright half of the 2nd (uttara) Jyêshṭha in the year Sarvadhâri. The date is not expressed in terms of the Śaka era. The name Malapa-mantri is carved at the beginning of the inscription and indicates that the battle took place at the time of Mallapa-mantri. The characters may be of the 15th century A.D. Mahâpradhâni Mallappoḍeyar was the governor of Gutti-durgga (Chandragutti) from about 1390 to about 1419 A.D. during the rule of Harihara II and Dêvarâya, kings of Vijayanagar (E.C. VII, Shikarpur 288, 313, E.C. VI Koppa 7). The present record may therefore be assigned to Ś 1330 Sarvadhâri or 1408 A.D. In this year the intercalary month was Vaiśâkha and not Jyêshṭha. Jyêshṭha śu 1 of this year coincides with Thursday May 26, 1408 A.D.

79

On a vîragal standing on the tank bund of the village Hârôhittalu in the same Kerehaḷḷi hôbaḷi in the same taluk.

Size 6′ × 3′

Kannaḍa language and characters.

ಅದೇ ಕೆರೆಹಳ್ಳಿ ಹೋಬಳಿ ಹಾರೋಹಿತ್ತಲುಗ್ರಾಮದಲ್ಲಿ ಕೆರೆಯ ದಡದಲ್ಲಿ ನಟ್ಟ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 6′ × 3′

Iನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

1. ಶ್ರೀ ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರಚಾರವೆ। ತ್ರೈಳೋಕ್ಯನಗರಾರಂಭಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೆ ಸ್ವಸ್ತಿಸ

2. ಮಧಿಗತಪಂಚಮಹಾಶಬ್ದ ಮಹಾಮಣ್ಡಳೇಶ್ವರ ಉತ್ತರ ಮಧುಗಾಧೀಶ್ವರ ಪಟ್ಟಿಪೊಂಬುಚ್ಚಪುರವರಾಧೀಸ್ವ
3. ರಂ ಮಹೋಗ್ರವಂಶಲಲಾಮ ಪದ್ಮಾವತೀದೇವೀಲಬ್ಧ ವರಪ್ರಸಾದಾ ಸಾದಿತವಿಪುಳತುಳಾಪುರುಷಮಹಾ
4. ದಾನಹಿರಣ್ಯಗರ್ಭದಾನ ವಾನರಧ್ವಜ ಮೃಗರಾಜಲಾಂಛನವಿರಾಜಿತಾನ್ವಯೋತ್ಪಂನಂ ಬಹುಕಳಾಸಂಪಂನಂ ಶಾನ್ತರ ಕುಳಕುಮುದಿನೀ
5. ಶಶಾಂಕಮಯೂಖಾಂಕುರಂ ರಿಪುಮಣ್ಡಳಿಕ ಪತಂಗದೀಪಾಂಕುರಂ ತೊಣ್ಡ ಮಣ್ಡಳಿಕ ಕುಳಾಚಳವಜ್ರದಣ್ಡ
6. ಬಿರುದಭೇರುಂಡ್ಡ ಕಂದುಕಾಚಾರ್ಯ್ಯಂ ಮಂದರಧೈರ್ಯ್ಯಂ ಕೀರ್ತ್ತಿ ನಾರಾಯಣಂಶೌರ್ಯ್ಯಪಾರಾಯಣಂ ಜಿನಪಾದಾರಾಧ[ಕ]ಂ

IIನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

7. ಪರಬಳಸಾಧಕ ಶಾನ್ತರಾದಿತ್ಯ ಸಕಳಜನಸ್ತುತ್ಯ ನೀತಿಶಾಸ್ತ್ರಜ್ಞ ಬಿರುದ ಸರ್ಬ್ಬಜ್ಞೇತ್ಯಾದಿ ನಾಮಾವಳೀಸಮಾಳಾಂ ಕ್ರಿತನುಮಪ್ಪಶ್ರೀ
8. ಮನ್ಮಹಾಮಣ್ಡಳೇಸ್ವರ ವೀರಶಾಂತರದೇವರು ಸಾಂತಳಿಗೆ ರಾಜ್ಯಮಂ ಸುಖಸಂಕಥಾ ವಿನೋದದಿಂ ರಾಜ್ಯಂ
9. ಗೆಯುತ್ತುಮಿರೆ ೧೧೧೩ ವಿರೋಧಿಕ್ರಿತು ಸಂವತ್ಸರದ ವೈಸಾಖ ಸು ೧೧ ಸೋಮವಾರದಂದು ಕಬ್ಬುನಾ
10. ಡ ಕೊಗ್ಗೆಱೆಯಲು ಬೀರದೇವರಸರು ಸಕಳಬಳಸಹಿತ . . . . ಸಮಯದೊಳು . . . . ಯಾಳ ನದಾಳಿ ಬಂದು ಕೊಗ್ಗೆಱೆಯಂ ಮು
11. ಟ್ಟಿದಲ್ಲಿ ಬೇಳವೆಗ್ಗಡೆಗಂ ಬಿಕ್ಕಬೆ ಹೆಗ್ಗಡಿತಿಗಂಪುಟ್ಟಿದಲ . . . . ಬಿರುದ ನಾರಾಯಣ ಬಿಲುವರಾದಿತ್ಯ ಬೇಡ(ಳ?)ನ ಹನುಮ
12. ನೆಂಬಹೆಸರಂ ಪಡೆದೆಲವಳ್ಳಿಯಲು। ಶ್ರೀಮತು ಸಿಂಗಿದೇವರಸರು ಸಕಾರುಣ್ಯದಿಂ ಬೆಸಸಲು॥ . . . . ಳ್ಧನದಾ . . . . .
13. ಳಿಬರಲುಕಿದಿರಾಂತು ನಿನ್ದು ಸಂಗರದೊಳೆ . . ಪಾಯದಳಮಂ ತುರಗಂಗಳನೊಕ್ಕಲಿಕ್ಕಿದಂತಿರಲತಿವೇಗದಿಂದಿ ಱಿದು . . . . . ಕಣ್ಡಿಯ
14. . . . . ಗಂಟಲಗಾಳ . . . , ಮ

IIIನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

15. ಚ್ಚರಿಪ ವಿರೋಧಿನಾಯಕರ ಮಸ್ತಕಶೂಲನಿದಿರ್ಚ್ಚಿದನ್ಯಭೂಪತಿಸಿಕರಕ್ಷತಜ . . . ಸೆಣಸಿರ್ಪ್ಪರಿಗಳ್ಗೆ ಗಂಡ ಗತ್ತರಿಪತಿಭಕ್ತನೆಂಬೆಲವಳ್ಳಿಯಮೋಳೆಯ ನೀಧರಿ . . . . . .
16. ತ್ರಿಯೊಳು॥ ಮಲೆವವಿರೋಧಿ ಭೂಪಬಲಂ ನಡಗುವಂತೆಲೆವಳ್ಳಿಯ ಮೋಳೆಯ ನೋಡಿತಗುಳ್ದು
17. .. . . ,
18. ನೆತ್ತರಪೊನಲೊಳು ಪೊರಳ್ದುಕರುಳಂತಕ್ಕಯ್ಸಿ . . . . . ಸುಭಟರ್ಗ್ಗೆ . . . . ಲಚ್ಚಣಯೆನಿಸಿ ನಿನ್ದು ಚಣ್ಡತೆಯಿಂ ಶ್ರೀರಾಮ
19. . . . . ಮಹೀಮಣ್ಡಲ
20. ಕಾಳೆಗಕ್ಕುರದೆ . . . . . ಸಾಹಸವೆತ್ತ . . . . ಬಿಲ್ಲಬಲದಿಂದೆಪರ
21. ಬಳವೆಲ್ಲಮನೆಯ್ದೆಗೆಲ್ದು ನಿಜಸಾಹಸಾ . . . . ನಲೆಲವಳ್ಳಿಯ . . ವಿಸ್ತರ್ಸಿ ಮೋಕ್ಷಲಕ್ಷ್ಮಿಗೆ ಸಂದಂ । ಉತ್ತ ಮ ವಿಮಾನದೆಡೆಯೊ
22. ಳೆಮುತ್ತಿ . . . . ಕೂಡೆ ಭೋಗಿಸುತ್ತಿದ್ದಂ । ಜಿತೇ
23. ನಲಭ್ಯತೇಲಕ್ಷ್ಮೀಮ್ರಿತೇನಾಪಿ ಸುರಾಂಗನಾ । ಕ್ಷಣವಿದ್ವಂಸನೇಕಾಯೇಕಾಚಿಂತಾಮರಣೇರಣೇ ॥

IVನೆಯ ಅಡ್ಡಪಟ್ಟಿ.—

24. ಅನ್ತಾತನ ಕಲಿತನಕೆಮೆಚ್ಚಿ ಸಿಂಗಿದೇವರಸರು ಸಕಾರುಣ್ಯದಿಂದೊಸೆದು ಬಾಳವೆಗ್ಗಡೆಗಂ ಬಿಕ್ಕಬ್ಬೆ ಹೆಗ್ಗಡಿತಿಗಂಪುಟ್ಟಿ ದಂಸುಪುತ್ರಂ ಕು

25. ಳದೀಪಕ ನೆನಿಪರಾಯನು ತಂಮ್ಮಣ್ಣಗೆ ಪರೋಕ್ಷವಿನಯಮಂ ಮಾಡಿದಬಳಿಕ ಶ್ರೀ ವೀರಶಾನ್ತರದೇವರು ಆತಂಗೆ
26. ಬಿಟ್ಟವ್ರಿತಿ । ಹೊತ್ತಲು ಸವಗಣಲಿ ಕಲಿಜುವೊಲಎಲೆವಳ್ಳಿ ಎಡಗೋಡುಗಾವಟೂರು । ಯಿಂತೀಬಿಟ್ಟವೃತ್ತಿ
27. ಸರ್ವ್ವಬಾಧಾಪರಿಹಾರಂಮಾಡಿ ಸಲಿಸಿದರು ಹೆಣ್ಣವೆಗೆಜುನಗಡಿಂಗೆಹೊಲ । . ಯಿಂತಿ ಕೋ (ಕಾ?) ಹನಳಿದವರು ಗಯೆವಾರ
28. ಣಾಸಿಕುರುಕ್ಷೇತ್ರದಲ್ಲಿ ಸಾಯಿರಕವಿಲೆ ಸಾಯಿರ ಬ್ರಾಹ್ಮರುಮನಳಿದ ಬ್ರಾಹ್ಮೇತಿ । ಬಾರದೊನೆಕಲೆಯಸೇನ್
29. ಬೋನು ರುವರಿಮಾಡೋಜ ಗೇದಕಲು

Transliteration.

1. namas tunga-śiraś-chumbi-chandra-châmara-chârave | traiḷôkya-nagarâ-rambha-mûla-stambhâya Śambhave svasti sa-
2. madhigata-pancha-mahâ-śabda mahâ-maṇḍaḷêśvara Uttara Madhurâdhîś-vara Paṭṭi-Pombuchcha-puravarâdhîsva-
3. ram mahôgra-vaṃśa-lalâma Padmâvatîdevî-labdha-vara-prasâdâsâdita vipuḷa-Tuḷâpurusha-mahâ-
4. dâna Hiraṇya-garbha-dâna Vânara-dhvaja mrigarâja-lânchhchhana-virâji-tânvayôtpannaṃ bahu-kaḷâ-sampaṃnnaṃ Śântara-kuḷa-kumudinî-
5. śaśânka-mayûkhânkuraṃ ripu-maṇḍaḷika-patanga-dîpânkuraṃ Toṇḍa-maṇḍaḷika-kuḷâchaḷa-vajradaṇḍa
6. biruda-bhêrumḍḍa kandukâchâryaṃ Mandara-dhairyyaṃ kîrtti-Nârâ-yaṇaṃ śauryya-pârâyaṇaṃ Jina-pâdârâdha [kam]

II Band.

7. para-baḷa-sâdhaka Śântarâditya sakaḷajana-stutya nîti-śâstrajña biruda-sarbajñêtyâdi-nâmâvaḷî-samâḷâmkritanumappa śrî-
8. man mahâ-maṇḍaḷêsvara Vîraśântara-dêvaru Sântaḷige-râjyamaṃ sukha-sankathâ-vinôdadiṃ râjyamaṃ
9. geyuttumire 1113 Virôdhikritu-saṃvatsarada Vaisâkha su 11 Sômavâradan-du Kabbunâ-
10. ḍa Koggeṟeyalu Bîradêvarasaru sakaḷa-baḷa-sahita . . , ... samayadoḷu . . . . . yâḷana dâḷi bandu Koggeṟeyaṃ mu-
11. ṭṭidalli Bêḷa-veggaḍegaṃ Bikkabe-Heggaḍitigaṃ puṭṭida la . . . . . Biruda-Nârâyaṇa Biluvarâditya Bêḍa (ḷa) na Hanuma-
12. nemba hesaraṃ paḍed? Elavaḷḷiyalu | śrîmatu Singidêvarasaru sakâruṇya-diṃ besasalu || . . . . ḷdanadâ . . . .
13. ḷi baralukidirântu nindu sangaradoḷe . . . . pâya-daḷamaṃ turagan-gaḷan okkalikki-daṃtiral ativêgadiṃdiṟidu . . . kanḍeya
14. . . . . gaṇṭalagâḷa . . . . . ma-

III Band.

15. chcharipa virôdhi-nâyakara mastaka-śûlan idirchchid-anya-bhûpati-nikara . . . . kshataja . . . . seṇisirpp arigaḷge gaṇḍagattari patibhaktanemb Elavaḷḷiya Mêḷayan î-dhari-

16. triyoḷu || maleva virôdhi-bhûpa-balam naḍuguvant Elevaḻḻiya Mêḻeya nôḍi taguḷdu

17. . . . .

18. nettara ponaloḷu poraḷdu karuḷaṃ takkaisi subhaṭargge . . . . . . lachchaṇa yenisi nindu chaṇḍateyiṃ S̀ri-Râma

19. . . . . mahîmaṇḍala

20. kâḷegakk urade . . . . sâhasavetta . . . . . . billa baladinde para-

21. baḷavellaman eyde geldu nija-sâhasâ . . nal Elavaḻḻiya . . vistarsi Môksha-lakshmige sandam uttama-vimânadeḍeyo-

22. ḷe mutti . . . . kûḍebhôgisutiddaṃ | jitê-

23. na labhyate Lakshmîr mritênâpi surânganâ | kshaṇa-vidhvaṃsanê kâyê kâ chintâ maraṇê raṇe ||

IV Band.

24. ant âtana kalitanake mechchi Singidêvarasaru sakâruṇyadîṃd osedu Bâḷaveggaḍegaṃ Bikkabbe Heggaḍitigaṃ puṭṭidaṃ suputraṃ ku-

25. ḷadîpakanenipa Râyanu taṃmm-aṇṇage parôkshavinayamaṃ mâḍida baḷika śrî Vîra-Śântara-dêvaru âtange

26. biṭṭa vriti | Hottalu Savagaṇali Kaliṟuvola Elevaḷḷi Eḍagôḍu Gâvaṭûru | yintî biṭṭa vṛitti

27. sarvva-bâdhâ-parihâraṃ mâḍi salisidaru heṇṇavegeṟe nagaḍingehola | yintî kô (kâ ?) han aḷidavaru Gaye Vâra-

28. ṇâsi Kurukshêtradali sâyira-kavile sâyi [ra] Brâmharuman aḷida brâmhêti | bâradon Kaleya Sênabônu

29. ruvari Mâdôja gêda kalu.

Note.

This inscription records the heroism of a warrior named Mêḷaya of the village Elavaḷḷi in the reign of the S̀ântara king Vîra Śântara. It is dated Ś 1113 Virôdhikṛit sam. Vaiś śu. 11 Sô corresponding to April 7, 1191 A.D. which is however a Sunday and not Monday as stated in the grant. But if we take the corresponding solar month Vṛishabha, śu 11 corresponds to 6th May 1191 which is a Monday and belongs to the lunar month Adhika Jyêshṭha.

The titles applied to Vîraśântara ruling over the Sântaḷige kingdom are: obtainer of the band of five musical instruments, mahâmaṇḍalêśvara, lord of Uttara-Madhura, lord of the excellent city of Paṭṭi Pombuchcha, ornament of the great Ugra-vaṃśa, obtainer of boons from the goddess Padmâvati, bestower of the great gift Tulâ-purusha and Hiraṇyagarbha, descended from the family with monkey flag and lion crest, versed in numerous arts (kalâs), moon-light to the blue lotus that is the

Śântarakula, a flame to the moths the hostile chiefs, a thunder-bolt to the mountains that are the Toṇḍa chiefs, a bhêruṇḍa to the titled, an expert in ball-play (*kandukâchârya*), a Mandara mountain in courage, Nârâyaṇa in glory, devoted to valour, worshipper of the lotus feet of Jina, destroyer of enemy troops, a sun to the Śântaras, praised by all, proficient in Nîtiśâstra, all-knowing among the titled (*birudasarbbajna*).

The battle took place on account of Bîra-dêvarasa, a general having laid siege to Koggeṟe in Kabbunâḍ under the orders of Singidêvarasa. Mêḷaya, son of Bêḷaveggaḍe and Bikkabe-heggaḍiti fought valiantly killing the enemy soldiers on foot and horse and died in battle. In his memory this stone was set up by his younger brother Râya and some land was granted in his memory in the villages Elevaḷḷi, Eḍagôdu, and Gavaṭûru by Singidêvarasa. The usual stanza in praise of heroism in battle, Jitêna labhyate lakshmîr is given in line 23 of the record. Those who violate the grant are said to incur the sin of killing 1,000 cows and Brahmans in Gaye, Vâraṇâsi and Kurukshêtra.

The writer of the grant is named Sênabôva Kâḷaya and the engraver, Rûvâri Mâdôja.

There are some lacunae chiefly in lines 17 to 22 owing to the letters being worn out.

80

At the village Goragôḍ in the hôbali of Humcha, on a vîragal lying to the north.

Size 10′ × 3′

Kannaḍa language and characters.

ನಗರದ ತಾಲ್ಲೂಕು ಹುಂಚದ ಹೋಬಳಿ ಗೊರಗೋಡು ಗ್ರಾಮಕ್ಕೆ ಉತ್ತರದಿಕ್ಕಿನಲ್ಲಿ ತ್ರಿಪುರಾಂತಕ ಹಕ್ಕಲಿನಲ್ಲಿ ಬಿದ್ದಿರುವ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 10′ × 3′

Iನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

1. ಶ್ರೀನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ ಚಂದ್ರ ಚಾಮರ ಚಾರವೆ । ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾ
2. ಯಸಂಭವೇ । ಸ್ವಸ್ತಿ ಶ್ರೀಮನುಮಹಾಮಂಡಳೇಸ್ವರಂ ಅರಸರಂ

IIನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

3. ಕಕರಗಸಂ ಬಿರುದರಂಕುಸಂ ವಮೂರ್ತ್ತಿನಾರಾಯಣಂ ವಿಳಾಸ ವಲಭ ಪೊಂಬುಚ್ಚ
4. ಪುರವರಾಧೀಸ್ವರ ಶ್ರೀಮತ್ ಬಿಲ್ಲೇಸ್ವರದೇವರ ದಿಬ್ಯಸ್ರೀ ಪಾದಪದುಮಾರಾಧಕ ಬೀರ

IIIನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

5. ರಸನು . . . . ರಾಹುತ್ತ ಮಲ್ಲ ಕೋಟೆನಾಯಕಗೆ , . . .
6. . . . . ಸಕವರಷಂ ೧೨೦೮ನೆಯ ಬೆಯ ಸಂವ
7. . . . . ಜಗದಳಸಪೇಸಣ ಹ
8. . . . . ಕೋಟೆನಾಯಕನು ಬಂದು ಮೇಲೆ ತಳುತ್ತಿ . . .
9. . ಬೀಳುವದಂಕಂಡು ಜೋಳವಾಳಿಗೆ ತಂನ . . . ರಿಗಿಯೇರಿದ ಕುದುರೆಯಂ ಮೀಱಿ ಕಾಲಾಳಕುತ್ತಿ

IVನೆಯ ಅಡ್ಡಪಟ್ಟಿ—

10. ಕುತ್ತಿಸಿಕೊಂಡು ಸುರಲೋಕ ಪ್ರಾಪ್ತನಾದನು ॥ ಮಂಗಳ ಮಹಾ ಶ್ರೀ
11. ಕಲುಕುಟಿಗ ಸಿಂತೋ
12. ಜನಮಗಬಿಲೋಜನು । ಬರೆದಾತನು . . . . . . ಬರೆವರ ಆದಿತ್ಯ ಸೇನಬೋವಬಾಣನ ಮಗಂ ಬೊಮ

Transliteration.

I. b.

1. śrî namas tunga-siras-tunga-chandra-châmara-chârave । trailôkya-nagarârambha-mûla-stambhâ-
2. ya Sambhave । svasti śrîmanu mahâmaṇḍaḷêsvaram arasar-aṃ-

II. b.

3. ka-karagasam birudar-ankusam mûrtti-Nârâyaṇam viḷâsa-valabha Pombuchcha-
4. pura-varâdhîsvara śrîmat Billêsvara-dêvara dibya-srî-pâda-padumârâdhaka Bîra-

III b.

5. rasanu. . . . . râhuttamalla Kôṭenâyakage . . . . .
6. . . . . Saka-varashaṃ 1208 neya Beya-saṃva-
7. . . . . jagadaḷa pêsaṇa-ha . . . .
8. . . . . Kôṭenâyakanu bandu mêle taḷuttiṟi . . .
9. bîḷuvadaṃ kaṇḍu. jôḷavâḷige tanna . . . . . . rigi yêrida kudureyam mîṟi kâlâḷa kutti

IV. b.

10. kuttisikoṇḍu sura-lôka-prâptan âdanu ॥ mangaḷa mahâ śrî
11. . . . . kalukuṭiga Sintô-
12. jana maga Bilôjanu । baredâtanu . . . . barevar-âditya sênabôva Bâṇana magaṃ Boma.

Note.

This is another record of the time of the Śântara general Bîrarasa and refers to a battle waged by Kôṭenâyaka. In this battle some warrior whose name is unfortunately lost is stated to have displayed his valour on behalf of his master as a return for the subsistence he received from him (*jôḷavâḷi*) and fighting with the cavalry and infantry he is stated to have killed several persons and horses and died from the wounds he received in the fight.

The date is given as Ṡ 1208 Beya which corresponds to A. D. 1286. Other details about the dating are lost.

The engraver of the inscription is named Bilôja, son of Sintôja and the writer of the record is named Bomma, son of Bâṇa, a *sênabôva* (village accountant) with the title, a sun to writers (*berevara Âditya*). The usual titles are applied to Bîrarasa. Several letters in lines 5-12 are effaced and the meaning cannot be made out.

Tamil Supplement.

20

At the village Haṇḍrakahaḷḷi, in the hobli of Chamarajnagar on a stone oilmill lying near the Bhîmêśvara temple to the north.

Size 5 ft. all round:

Tamil language: Tamil and Grantha characters.

(1) ஸ்வஸ்தி ஸ்ரீப்ரதாபச்சக்ரவத்தி பொய்சள ஸ்ரீ
(2) வீர ஸொமெஸ்வர தெவன்ப்ர. வீறாஜ்யம் ப
(3) ண்ணியருளா நிற்க விகாரிஸஂவற்சரத்து மகர மாஸம்
(4) எண்ணை நாட்ருமயண்டாக்கன் பள்ளியில்
(5) ...ருஸகெத காமுண்டன் மக்கள் கோவி
(6) காமுண்டரும் நாக காமுண்டரும் விம்மகாமுண்ட
(7) ரும் விமெஸ்வரமுடைய நாயநாறுக்கு திருநந்தாவி
(8) ளக்குக்கு ஸமப்பித்தக்காணம்

25

At the village Tammaḍihaḷḷi, on a slab to the north of the Sômêśvara temple.

Size 3′—6″ × 2′—6″

Tamil language: Tamil and Grantha characters.

(1) ஸ்வஸ்தி ஸ்ரீசகரையாண்டு
(2) யாண்டு [ஆ]யிரத்தைம்பத்
(3) தெழு சென்ற ராக்ஷஸ
(4) ஸ°வச்சரத்து மிதுனமாச
(5) ம் பிறந்த எட்டா° நாள் நா
(6) யிற்றுக்கிழமையு பூர்வப
(7) க்ஷத்து பஞ்சமியும் பெற்
(8) ற அவிட்டத்து நாள்
(9) சகராமுடு காமுண்டன்ல
(10) ச்சா காமுண்டுகள் ச. .
(11) ரய காளகாமுண்ட[ன்]மக
(12) ன் பஞ்சகாமுண்டன் நந
(13) தசகாமுண்டன் மகமாரகா
(14) முண்டனு° இவர்கள் தெவ
(15) ர் பிரதிஷ்டை பண்ணி ஸ்ரீ
(16) சொமநாத தெவர்னிவிதிக்க
(17) ராக மஞ்சநத்து இஸ்தாநப
(18) திஜேவராசி பண்டிதரா
(19) நசிக்காண்டைக்குதா
(20) ராபூர்வம் பண்ணிக்குடுத்த
(21) ....தரை இரண்டு வெலி இ
(22) தம்மத்துக்கு அழிப்பிநாரகில்
(23) ....

26

At the same village Tammaḍihaḷḷi, on a slab standing to the south of the Sômêśvara temple.

Size 3′—6″ × 2′—6″

Tamil language: Tamil and Grantha characters

(1) ஸ்வஸ்திஸ்ரீவீர ஸெ
(2) ாமீஸ்வரதெவன்விரு.
(3) வி ராஜ்யழ வண்ணி
(4) யருளாணிற்க ஸகரை
(5) ர யாண்டு ஆஇரத்தெ
(6) ாரு நூறு சென்ற விட
(7) த்துர்ழஷீஸ°வ
(8) த்ஸரத்து சித்ரிமாஸ
(9) த்து தம்மடிப் பள்
(10) ளியில் மாரபுலிகா
(11) முண்டன் மகன் தா
(12) சகாமுண்டன் சொ
(13) மநூத தேவற்க்கண்
(14) ணலத்து பணம் திரு
(15) விளக்குக்குடுத்தத
(16) ழழ......................... . .

LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT, ARRANGED ACCORDING TO DYNASTIES AND DATES.

LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT,

Page number in the Report	Inscription number in the Report	Date	Ruler
			I. GAṄGA.
144	49	About 886 A.D.	Permmânaḍi [Râchamalla II]
			II. CHÂLUKYA.
139	43	Śaka 916, Vijaya sam. Chaitra —993 A.D.	Châlukya Permmâḍi [Tailapa II.]
190	74	1053 A.D. (?)	Trailôkyamalla-Dêva.
			III. ŚANTARAS.
190	74	Ś 975, Durmati, mistake for Vijaya sam. Vaiś. ba. || Âdi.—16th May 1053 A.D. (? .	Vîra-Śantâra-Dêva. ....
205	79	Ś 1113 Virôdhikṛit sam. Vaiś. (? Vṛishabha) śu 11 Sô—6th May 1191 A.D.	Vîra-Śântara ....
209	80	Ś 1208 Vyaya—1286 A.D. ...	Bîrarasa ....
188	73	Ś 1218 (1217) Manmatha, Mâgha (? Kumbha) śu 1 Sunday—Feb. 5th 1296 A.D.	Kôṭe-Nâyaka, governor of Hosagunda.
183	71	Ś 1219 (1218) Durmukhi, Vaiś. śu 7 Bu—April 11, 1296 A.D.	Dêvarasa (Soḍḍala Dêvarasa, governor of Sântaḷige).
176	66	About 1300 A.D.	Bîrarasa (? king)
186	72	Ś 1224 Śubhakṛit sam. Kâr. śu 15 Mangalavâra—6th Nov. 1302 A.D.	Soḍaladêvarasa.
175	65	Śubhakṛit sam. Pushya ba. 3 Sô—Monday Jan. 7, 1303 A.D.	Do ....

Contents and remarks

A vîragal recording the grant of Mâdavâḍi as *bâḷgal̤chu* to Bâṇagâmuṇḍa by Timpamedeya, uncle of Bûtarasa, when the latter died in a battle at Kudirûr.

Records the construction of a tank by Ammaḍigâvuṇḍa of Kir̤uvusûr and the usual *bittuvaṭṭa* was allotted by four persons.

See under Śântaras.

Registers the gift as *kalnâḍ* of Ankegeḍu and certain other villages, the remission of the *kir̤uder̤e* and *biṭṭi* (minor tolls and forced labour) of the division of Pervayal and the payment of 1,000 gadyâṇas to the minister Nagularasa by the king. The composer of the inscription was Gôvinda, a learned Brahman and favourite of great poets.

A vîragal recording the heroism and death of Mêḷaya during the siege of Kogger̤e in Kabbunâḍ and grant of lands in the villages Elevaḷḷi, Eḍagôḍu and Gavaṭûru by Singidêvarasa in his memory.

A vîragal mentioning the death of a warrior who fought out of gratitude (jôḷavâḷige) to his master Kôṭe-Nâyaka.

A vîragal recording the exploits and death of Kalisa in a battle at Muguḷigêri between Kôṭe-Nâyaka and Ebharapa, general of the Yâdava king Râmadêvarâya (1271-1309).

A vîragal recording the exploits and death of a hero named Bêla who fought on behalf of Dêvarasa against Mâyidêva, the general of the Hoysaḷa king Ballâla III in a battle at Muttûr.

Records the gifts of land made to the God Bammêśvara by Bîrarasa, Kôṭe-Nâyaka, Soḍaladêvarasa, the oil-mongers and the Ayvattu-nâḍ.

A vîragal recording the heroism and death of a warrior named Mûḍa in a battle fought at Sâlivur (Sâlûr) between Soḍaladêvarasa and Yebaranâyaka, the former perhaps fighting on behalf of Ballâḷadêva (*See* Nagar 27).

Records the gift of some land for food-offerings at the temple of Dêkêśvara.

List of Inscriptions published in the Report,

Page number in the Report	Inscription Number in the Report	Date	Ruler
			IV HOYSAḶAS
172	63	Ś 1112 Sarvadhâri (mistake for Sâdhâraṇa?) Jyêshṭha śu 11 Vaḍḍavâra (Thursday)—17th May 1190 A.D.	Ballâḷa II ....
99	2	About 1179 A.D.	Do ....
168	59	Vyaya sam. Dvitîyâshâḍha śu 13 Thursday—July 9, 1226 A.D.	Narasimha II ....
122	26	Ś 1100 (mistake for 1160) Durmukhi, Chittirai—1238 A.D.	Vîra-Sômêśvaradêvar ....
116	20	Vikâri sam. Makara—1240 A.D.	Do ....
101	3	Ś 1163, Plava sam. Pushya ba. 7—Wednesday 25th December 1241 A.D.	Do ....
134	37	Ś 1204 Vishu sam. Makara, 17th Ardhôdaya—January 11, 1282 A.D.	Narasimha III ....
146	50	Ś 1212 (for 1211) Virôdhi sam. Âshâḍha śu 11, Anûrâdhâ nakshatra, Thursday—June 30 1289 A.D.	Do ....
183	71	1296 A.D.	Ballâḷa III ....
186	72	1302 A.D.	Do ....
123	27	Ś. 1237 Râkshasa sam. Mâgha ba. 1 Vaḍḍa Vâra (Saturday)—10th January 1316 A. D.	Do ....

Contents and remarks
Records the death of a Jaina woman named Havvakka, wife of Sarvâdhikâri Bammâchâri and a disciple of the Jaina guru Pushpasêna-Dêvar.
Records the death of Biṭṭi-râvuta in a battle with Sankama, the Kalachurya king.
Records an agreement made by the mahâjanas of Lakshmînarasimhapura (Bhadrâvati) permitting certain persons to construct tanks in assigned places and carry on cultivation and gardening, free from taxes, under these tanks.
Records the grant of money for offering perpetual lamps before the God Sômanâtha by Dâsagâmuṇḍan of Tammaḍipaḷḷi.
Records the gift of an oil mill by certain gauḍas for offering a light daily before the God Vîmêśvara (Bhîmêśvara) in Râmayaṇḍâkkanpaḷḷi (Haṇḍrakanahaḷḷi).
Records provision by Senabôva Devaṇṇa, a subordinate of Pôlâḷva Daṇṇâyaka, for extra feeding on the day of Uttarâyaṇa saṅkramaṇa at the temple of Chennakêśava, Belur, in return for a capital deposit of 2 gadyâṇas with the mahâjanas.
Records grant of land to a priest by the mahâpradhâna Râhuttarâya Kêtaya-daṇṇâyaka and others.
Records the gift of a village named Guḍḍavâḍi to a descendant of Kûrattâḷvân, disciple of Ramânujâchârya, and the master of ceremonies (Purôhita) in the Ranganâtha temple in Śrîrangam (Trichinopoly District), by various prabhugauḍas of the place.
See under Śântaras.
Do
Records gift of some land by the gauḍas of Mukoḍihaḷḷi to one Viṭhaṇṇa.

Page number in the Report	Inscription number in the Report	Date	Ruler
			V. VIJAYANAGAR.
173	64	Ś 1318 Dhâtu sam. Śrâv. śu 10. Â — Sunday 16th July 1396 A.D.	Harihara II ....
181	68	....	Virûpâksha Râya, son of Vîra Harihara Râya.
204	78	Sarvadhâri (Ś 1330?) Uttara Jyêshṭha (mistake for Vaiśâkha?) śu 1 Thursday—(May 26, 1408?)	[Dêvarâya I] ....
159	57	Ś 1330 Sarvadhâri sam. Mârga. śu 15, Sô—December 3, 1408.	Do ....
200	75	Ś 1338 Manmatha sam. Mârga. śu 15—16th November 1415 A.D.	Do ....
157	56	Ś 1351 Saumya sam. Chaitra śu 15—20th March, 1429 A.D.	Dêvarâya II ....
149	51	Ś 1440 Bahudhânya sam. Jyêshṭha ba. 10—June 3, 1518 A.D.	[Kṛishṇa Râya] ....
131	34	Ś 1452 Vikṛiti sam. (?) Mâgha ba. 5—5th February, 1531 A.D.	Achyuta Râya ....
127	31	Khara sam. Chaitra śu. 15 (lunar eclipse)—Saturday, 1st April 1531 A.D. (Ś 1453).	Do ....

Contents and remarks
Records that while Sôvaṇṇa Oḍeyar was ruling the Âraga Kingdom (evidently as a subordinate of the Vijayanagar king), some lands in the Maddika (common land) of the village Titisarigaḍa Subur in Baḍaganâḍ district were granted to one Viṭhapa by the Gauḍu-prabhus of Hebbayal Beliganabâḍu in Aivattu-nâḍ after having received a present of 3 varahas.
A fragmentary inscription showing Virûpâksharâya to have been ruling from Sirudhâra.
Records the death of one Basavaṇṇa Oḍeya in a battle at Udare (Udri in Sorab Taluk) during a raid by Mallappa of Dâravâḍa (Dharwar). The name of Mallapa-mantri mentioned in the epigraph is perhaps that of Mahâpradhâni Mallapoḍeyar who was the governor of Chandragutti between 1390 and 1419 A.D. approximately.
Records the gift of the village Masaṇahaḷḷi in Bâṇagavâdi with all rights for services at the temple of Mallikârjuna in Gâjanûr by the Prajegavuṇḍus of Uḍuvankanâḍ belonging to Ammaḷe (?).
Registers the gift of some land by Viṭṭhaṇṇa Oḍeyar, Brahma-Kshatriya governor of Âraga, for the service of food offerings to the God Lakshmî-Narasimha in Hulikal. The name 'Brahma-Kshatriya' is significant.
Records the gift of the village Gâjanûr for the services of the God Divyaliṅgêśvara Aṇilêśvara of Haradanahaḷḷi in Yeṇṇenâḍ when Dêvadaṇṇâyaka was the governor.
Records the gift of some village of the annual rental value of 33 gold gadyâṇas free of tax for the maintenance of some maṇṭapa by Timmanâyaka ruling at Navilûr as agent for Sâḷuva Govindarâja who was a governor under Kṛishṇarâya.
Records the gift of the village Haruvage (Harave) as '*śrôtriya*' to Chikka Malla Oḍeyar of Tagaḍûr by Mallappa Nâyaka, agent for Immaḍi Râhuttarâya Mahâpâtra Ayya, a subordinate of the king.
Registers the grant of the village Daṇâyakanapura in Uyamballi sthaḷa as *koḍagi* to Dêvêśabhaṭar for services of bath at midday and food offerings to the god Nañjuṇḍêśvara and for the feeding of six Brahmans daily. The donor Perumâḷe Adhikâri made the gift under the orders of the king.

Page number in the Report	Inscription number in the Report	Date	Ruler
			V. VIJAYANAGAR—*contd.*
151	52	Ś 1485 Rudhirôdgâri sam. Śrâv. ba. 10—August 13, 1563 A.D.	Sadâśivarâya ....
			VI. ÂRAGA
173	64	1396 A.D.	Sôvaṇṇa Oḍeyar ....
200	75	1415 A.D.	Viṭṭhaṇṇa Oḍeyar ...
178	67	Ś 1359 Nala sam. Mârga ba. 30 śu. Friday, December 7, 1436 A.D.	Mallinâtha Oḍeyar ....
			VII. UMMATTÛR.
120	23	Ś 1415 Pramâdîcha sam. Mârgaśira ba. 5—28th November 1493 A.D.	Vîra Nañjarâya Oḍeyar ....
121	24	About 1500 A.D.	(Name lost)
137	42	1569 A.D.	Sômê-dêva.
			VIII. AREKUṬHÂRA.
155	54	Jaya sam. (?Ś1455) Śrâv. ba. 10—August 4, 1534 A.D. (?).	Mali Giḍḍagauḍaraya (Chief ?)
137	42	Śukla sam. (Ś1475+16=1491) Kârtika śu. 1—11th October 1569 A.D.	Bhâḷalôchana Nâyaka, son of Vîrabhadra Nâyaka.
143	47	Ś1688 Vyaya sam. Mâgha ba 14—February, 27,1767 A.D.	Hiri Chennarâja ....
			IX. HADINÂḌ.
141	45	About 1550 A.D.	Râmadêva ....
128	32	Plavanga sam. Âshâḍha śu 1—1547 A.D. (?)	Vîra Râmayyadêva Oḍeyar....

Contents and Remarks
Records the gift of the village Bâṇagavâḍi by a chief named Timmappa Nâyaka of Kôvuttûr (Coimbatore) to Mâdêvar, head of Upparigeya-maṭha, a Vîraśaiva maṭṭ in Ummattûr.
See under Vijayanagar.
See under Vijayanagar. He was a Brahma-kshatriya.
Records the gift of some land, a house with its back-yard and a jack fruit tree for feeding 30 Oḍeyars in a choultry attached to the Vîrabhadra temple at Basavâpura by Mallinâtha Oḍeyar of the matt at Bâḷeyahaḷḷi; the donee who had to feed the Oḍeyars as stipulated was one Haḍapada Basavaṇṇa, a *dâsôhi*.
Records the gift of a house in the village Harave to a Vîraśaiva priest of the place by the chief.
Records the gift of five villages as *umbaḷi* to some one who had to do some service to the prabhus of Tagaḍûr in return.
See under Arekuṭhâra.
Records that Mali Giḍḍgauḍaraya set up this vîragal in memory of Dêvaṇṇa and (his wife) Mâkavve at Toṇḍanûr.
Records that the Sômasamudra tank which was constructed by the Ummattûr Chief Sômêdêva (Vîra Sômerâya Voḍeyar) having breached in Ś 1475, Pramâdîcha sam. Kârtika *i.e.*, October 1553 A.D. the Arekuṭhâra Chief Bhâḷalôchana Nâyaka repaired it sixteen years thereafter, *i.e.*, in 1569 A.D.
We get only the name of the chief and his date from the inscription.
Registers the grant of income from tolls in the village Uyyamahaḷḷi (Uyyambaḷḷi) for the service of offering lights before the God Hanumanta, during the time of the king Râmadêva (probably same as Râmarâja, son-in-law of Kṛishṇarâya).
Records the gift of the village Âsiri by the king Vîra Râmayyadêva Oḍeyar (probably same as Râmarâya) for the *bhiksha* of Hariyar, apparently a Vîraśaiva priest.

Page number in the Report	Inscription number in the Report	Date	Ruler
			X. DANIVASA.
104	9	Ś 1506 Târaṇa sam. Âsv. śu 10. Â—Sunday 5th October 1584 A.D.	Chennavîra Oḍeyar ....
108	10	Ś 1507 Pârthiva sam. Chai. ba 7 Â—Sunday 11th April 1585 A.D.	Do ....
110	11	Ś 1509 Sarvajit sam. Vaiś. śu 5Â—Sunday 2nd April 1587 A.D.	Do ....
			XI. MYSORE KINGS.
129	33	Ś 1590 Kîlaka sam. Nija Âshâḍha śu 2—1st July 1668 A.D.	Dêvarâja Oḍeyar ....
115	19	Ś 1793 Pramôdûta sam. Chaitra sû 1 Friday — April 1, 1870 A.D.	Kṛishṇarâja Oḍeyar III ....
			XII. KELADI.
171	62	Parâbhava sam. Bhâdrapada śu. 14—? August 30,1726 A.D.	Sômaśêkhara II (?) ....
			XIII. MISCELLANEOUS.
121	25	Ś 1057 Râkshasa sam. Mithuna têdi 8, Sunday 5th lunar day of the dark fortnight, Aviṭṭam — June 2, 1135 A.D.	....
182	69	Ś 1078 Dhâtṛi — 1156 A.D.	....
170	61	Ś 1158 (mistake for 1160?) Viḷambi, Âshâḍha śu 10 Tuesday—22nd June, 1238 A.D.	....
140	44	Âṅgîrasa sam. Bhâdra śu 5 Va—? Thursday August 27, 1332 A.D.	Mâdiyaṇṇa, nâḍugauḍa of Uyyamahaḷḷi.
133	35	Ś 1295 Parîdhâvi sam. Âśviyuja śu 4—October 17, 1372 A.D.	....

Contents and remarks

Records that this chief who was the son of Chikka Vîrappa Oḍeyar and grandson of Chennarâya Oḍeyar sold a plot of wet land in Nâgalâpura to Vîrasênadêvar, disciple of Guṇabhadradêvar who was a disciple of Samantabhadradêvar of Gêrasoppa for 32 varahas. The nature of the sale transaction is also denoted.

Records a similar transaction between the same parties. The land sold was in the village Îchaladâḷa.

Records yet another sale transaction between the same parties. The land was sold for 40 varahas and situated in Nâlapura.

Records that the king granted a village for the service of free feeding in a matt of the Liṅgâyat sect built by his mother Amṛitamma, Queen of Dêvarâja Oḍeyar, in the town of Mysore.

Records the construction of a pond named Amṛitasarôvara by Puṭṭanañjavve, wife of Mallappa, Chauri-bearer of the Mysore King.

Records that one Subâchâri made the salâke (bar) of five metals, for manufacturing rupees. The weight of the bar is stated to be 24 mds. 9 srs.

Records the consecration of the god Sômanâtha by certain gauḍas and grant of some land to Dêvarâśi Paṇḍita of Mañchara (?) *alias* Śikkâṇḍai.

A vîragal recording the death of one Basavarasa or one of his followers during a fight.

Records the death as *sati* of Kârabbe of Dumma-sthaḷa.

Records the gift of *Umḍemâneya koḍige* to Kâṭôja, son Mañchôja by Mâḍiyaṇṇa of Uyyamahaḷḷi, Dêmappa and others.

Records the setting up of an oil-mill by two gauḍas, Hâravagauḍa and Âlagauḍa (perhaps for services in the temple of Mahâkâḷḷi at Hire Bêgûr).

Page number in the Report	Inscription number in the Report	Date	Ruler
			XIII. Miscellaneous—*concld.*
112	12	? Fourteenth Century A.D.	....
161	58	(1) Nandana sam. Mâgha 30. Thursday solar eclipse—2nd February 1413 A.D. (2) S 1335 Vijaya sam. Vaiś. su 1, Vaḍḍavâra—Saturday, April 1, 1413 A.D.	Perumâḷedêva, Chief of Tâyûr-nâd.
142	46	Iśvara sam. Kârtika śu 1—October 8, 1637 A.D. (?)	Maleppa-Oḍeyar (?) ....
155	53	About 1650 A.D. ...	(Kaṇṭhîrava Narasarâja-Oḍeyar I. ?)
156	55	Durmukhi sam. Chaitra śu 1 Monday—Perhaps March 17, 1656 A.D.	....
112	14	Śaka 1605 Rudhirôdgâri sam. Śrâvaṇa ba 5—August 2, 1683 A.D.	....
112	13	Śaka 1639 (mistake ? for ś 1641) Vikâri—A.D. 1719.	....
115	18	Śârvari sam. Chaitra śu 5—	Suragiya Basavaṇṇa Oḍeyar.
133	36	Probably 18th century A.D.	Vîra Nâyaka ....
135	38	Do do	Do ....
126	30	Śaka 1787 Krôdhana, 1865 A.D. Kali 4966 Śrâvaṇa śu 5—July 27, 1865 A.D.	....

The rest of the inscriptions are neither dated nor belong to specific dynasties. They are of local interest.

arranged according to Dynasties and Dates—*concld.*

Contents and remarks
Records the death by *sanyasana* of a Jaina named Boppayya, disciple of Anantakîrti belonging to Mûlasaṅgha and Kâṇûr-gaṇa.
Records the erection of an agrahâra near Ummattûr and the settlement of Brahmans therein with gifts of land to them by Perumâḷedêva and several gauḍas of Tâyûr and other villages in the neighbourhood.
Records the grant of Koḷeganapura and some lands in Sômasamudra for an annual payment of quit-rent of 16 gadyâṇas and exempted from the khaṇa, kathârige and gaṇâchâra taxes to Lingaṇṇa-Oḍeyar by Malepa-Oḍeyar. Records also certain other privileges which the donee could enjoy.
Simply mentions the village as having been given away for charities of Kâśi. (Cf. Chamarajanagar, 42 of 1650 A.D.—The village in which the present inscription is set up might have been included in the list of villages granted by the Mysore king and attached to Honganûr mentioned therein.)
Records the gift as *koḍige* of some land to Liṅgaṇṇa-Oḍeya-dêvar, disciple of Annadânidêvar, by Saṇṇapa-gauḍa who had held it as *sûtra-gutti*. The donee had to feed guests.
Records the erection of a pillar (mâna-stambha) by Vaidyayya of Kâḍahaḷḷi.
Appears to register some gift.
Registers the gift of some land near Bôrehaḷḷa by Suragiya Basavaṇṇa Oḍeyar for feeding the Jangamas of Kebbarûr Yegâlûr belonging to the *samayâchâra* of Kapaya Liṅga.
Records the gift of a garden to one Kamibaguta by Vîra-Nâyaka and others.
Records the gift as *koḍagi* of a plot of land by Vîra-Nâyaka.
Records the renovation of the Nañjuṇḍêsvara temple of Nañje-dêvarapura by Maranakaṇa Chika Mallegauḍa.

APPENDIX A.

CONSERVATION OF MONUMENTS.

In the year 1930-31.

(Based on the Annual Report of the Consulting Architect to the Government of Mysore, Bangalore).

The policy of preserving the works of Art as enunciated by Government from time to time was carried on vigorously during the year under report. The monuments declared "PROTECTED" in the Notification dated 23rd September 1926 were confirmed as "Ancient Monuments." Three new monuments were declared as "Protected Monuments" during the year. The monuments declared as such are given in annexure 'A.'

Regular inspections were conducted in the case of 50 monuments during the year as against 36 during last year. A list of the institutions inspected is given in annexure 'B.'

Inspection reports from the Revenue Sub-Division Officers were received in the case of 24 monuments as against 10 of the previous year. Though there was some improvement in this respect, yet this work was not taken up seriously by the local officers. It is hoped that in subsequent years inspections of these monuments will be conducted as a matter of duty once a year at least.

Proposals for the renovation of the following monuments were called for and are under scrutiny.

(1) Channigarâya and Maraḷêśvara temples, Marase, Mysore Taluk.
(2) Sivappa Nâik's Fort at Nagar.
(3) Lakshmî Narasimha temple at Jâvagal.

The Rules under the Ancient Monuments Preservation Regulation framed by the Committee appointed for the purpose were submitted to Government by the Muzrai Commissioner (Convenor). It is very desirable that they should be approved as early as possible.

The following monuments are under private management :—

(1) Vidyâśaṅkara Temple at Śṛingêri.
(2) Vîranârâyaṇa Temple at Beḷavâḍi.
(3) Gaurîśvara Temple at Yelandûr.
(4) Sir P. N. Krishnamurti's Bungalow at Seringapatam.

There are yet a few more under this category which deserve to be included in the list of Ancient Monuments. In order that these may be preserved in accordance with the approved policy of Government, it is very necessary that the liabilities and responsibilities of the private owners in regard to these should be definitely fixed. With a view to secure this it was suggested to Government that these private owners may be asked to execute an agreement under section 5 of the Ancient Monuments Preservation Regulation. Early orders on this question are requested.

In all, 27 monuments have been dealt with during the year. A statement giving the names of these monuments and the action taken in the case of each is attached in annexure 'C.'

As in the previous year a sum of Rs. 1,000 was allotted by the Muzrai Commissioner for the erection of Notice Boards in front of the monuments. But as portions of this amount had to be utilised for meeting the bills of the previous year which had remained unadjusted for various reasons, this allotment was not utilised. Arrangements are now being made to have these Notices inscribed locally on stone slabs gradually as funds are available.

The question of appointing a local man as responsible for maintenance in the case of each monument is under correspondence with the Revenue Commissioner and it is hoped that with the co-operation of the Revenue Department some satisfactory arrangement will be arrived at shortly.

Every endeavour is being made to detect the tendencies of decay as soon as they occur in the monuments and to take prompt action to get them set right. Estimates for repairs proposed in the case of these are invariably obtained and scrutinised and in the case of repairs of any magnitude, personal guidance is also given during their execution. If the same vigilant policy is pursued, it is hoped that most of the monuments may be brought to a satisfactory condition within the space of a few years, provided adequate funds are available for their repairs or restoration.

A statement of expenditure incurred for the repairs of monuments during the year 1930-31 is submitted as Annexure 'D.'

It is very desirable that the same kind of sustained attention is paid to the repair of Muzrai Institutions also. Some of these are included in the list of Ancient Monuments; but there are several more which deserve to be so included. Any repairs done to these should be carried out with totally different feelings from either a new work or the repairs of a modern building and the methods usually adopted by the Public Works Department hardly suit these structures. All these old structures are generally works of Art and anything done to them, however humble it may be, will help either to retain the existing beauty or to mar it.

Nearly a lakh of rupees are being spent every year for construction and repair of these institutions. In the interests of the preservation of Ancient Art, it is very necessary that there should be a judicious distribution of this expenditure in the order of urgency or importance and all the repairs done should be carried out with expert guidance.

ANNEXURE "A".

Ancient Monuments declared "Protected" during the year.

1. Bhîmêśvara, Nakulêśvara and Sahadêvêśvara temples at Kaivâra, Chintamani Taluk.
2. Vighnêśvara temple at Kuruḍumale, Mulbagal Taluk.
3. Channigarâya and Maraḷêśvara temples at Marase, Mysore Taluk.
4. Śivappa Nâik's Fort at Nagar.

ANNEXURE "B".

Inspection Reports received from Sub-Division Officers.

Mysore	...	Śrî Lakshmî Narasimhasvâmi Temple.
		Srî Varâhasvâmi Temple.
Hunsur	...	Śrî Kêśava temple at Dharmapura.
Challakere	...	Rock-cut temple at Râmadurga.
Belur	...	Hoysaḷêśvara temple at Haḷebîḍ.
		Kêdârêśvara ,, ,,
		Śântinâtha basti ,, ,,
		Pârśvanâtha ,, ,,
		Âdinâtha ,, ,,

ANNEXURE B—*concld.*

Yedatore ...	Basti at Chick-Hansoge.
Molkalmuru ...	Aśôka Inscriptions at Siddâpura and Brahmagiri.
	Aśôka Inscriptions at Jaṭinga Râmêśvara Hill.
Krishnarajapet ...	Brahmêśvara temple at Kikkeri.
	Śrî Lakshmînârâyaṇa temple at Hosahoḷalu.
Mulbagal ...	Hydervali Darga at Mulbagal.
	Râmaliṅgêśvara temple at Āvaṇi.
	Vinâyaka temple at Kuruḍumale.
	Sômêśvara „ „
Bowringpet ...	Hyder Ali's Birth place at Bûdikoṭe.
Hassan ...	Mahâlakshmî temple at Doḍḍagaddavaḷḷi.
Harihar ...	Hariharêśvara temple.
Honnali ...	Fort Wall.

ANNEXURE C.

Statement of ancient monuments dealt with during the year 1930-31.

Sl. No.	Name of monument	Action taken
1	Tippu Sultan's Palace, Bangalore.	The Scout Office and the Office of the Superintendent of Municipal Schools continued to be held in this building. The Sanskrit College building having been taken over for the construction of a Maternity Hospital on the site, Government Ordered that the remaining vacant portion of this monument should be given over to the Sanskrit College. Accordingly the building was handed over to the Educational authorities for the purpose. The Government ordered that the question of constructing a compound wall round this should lie over for some time for want of funds. A watchman was however continued to look after the premises, the cost being debited to the Gardens Department.
2	Chennigarâya Temple at Kaidâḷa.	The fresh estimate called for in accordance with the Notes of Inspection sent from this office was received and taken up.
3	Col. Bailie's tomb at Seringapatam.	There was a mud compound wall surrounding this monument which was ugly and the interior was bare and uninteresting. This was pulled down some time ago and in its place, it was proposed to have a clipped hedge all round with a few cyprus trees planted inside. Proposals have since been sent up to Government in this matter.
4	Fort wall at Nagar ...	An estimate was called for from the Deputy Commissioner for clearing the rank growth of vegetation over the fort walls. But as it exceeded the sum of Rs. 1,000 allotted by Government for this work, it was sent back for revision. As it did not come back in time, the allotment could not be utilised.
5	Îśvara Temple at Arsikere ...	The estimate for Rs. 2,000 prepared for its repairs was sanctioned by Government and the work was begun.
6	Basti at Chickhansoge, Yedatore Taluk.	While forwarding the Inspection Report for this monument, the Revenue Sub-Division Officer reported that a considerable extent of land was endowed to this monument which was all in private enjoyment. The Muzrai Commissioner was requested to have this point investigated. In case it was possible to reclaim some of the lands, money can be found for repairing this monument.
7	Śrî Chennakêśava Temple at Belur.	The work of restoration of this temple went on briskly and most of the work on the main temple was completed. The work of putting the surrounding shrines in order was begun. There is yet a lot more to do and the establishment that is now working there will have to be continued for some more years.
8	Hoysalêśvara Temple at Halebîḍ.	The restoration work of this monument has also been taken up. But the work turned out during the year was not so perceptible as at Belur. The ground within the compound should be levelled. The joints of the main temple were cement-pointed. It was hoped that more substantial work would be turned out next year.
9	Pârśvanâtha Basti at Śravaṇabeḷagoḷa.	An estimate for repairing this at a cost of Rs. 130 was approved and returned.

ANNEXURE C—*contd.*

Sl. No.	Name of monument	Action taken
10	Chandragupta Basti, Sravaṇabeḷagoḷa.	An estimate for repairs at a cost of Rs. 90 was approved and returned.
11	Channigarâya Temple, Turuvekere.	An estimate for Rs. 190 for effecting some minor repairs for this building was approved.
12	Bhôga Nandîśvara Temple at Nandi.	This was visited on 19th May 1931. This monument is a major Muzrai Institution and has been kept in good condition. There are however certain portions which stand in need of urgent repairs. The Muzrai Commissioner was addressed in the matter.
13	Nâgêśvara Temple, Basral ...	An estimate for Rs. 2,904 received from the Deputy Commissioner, Mysore, was approved and returned.
14	Châmarâjêśvara Temple, Chamarajanagar.	There was a proposal some time previously to build a porch in front of the entrance Gôpuram of the temple just as there is one at Nanjangud and designs for the same and for other improvements to make this beautiful monument look more interesting and attractive were forwarded to the Muzrai Commissioner. All this was estimated to cost Rs. 53,150 and as there was not enough funds at the credit of the institution Government approved the recommendation of the Muzrai Commissioner to take up this work a couple of years later.
15	Nârâyaṇa and Maralêśvara Temples, Marase, Mysore Taluk.	Proposals for the renovation of these monuments were called for from the Executive Engineer, Mysore Division, Mysore. In the meantime it was ascertained that the local people are not willing to invest much money over these nor was any other fund available to restore them. The question therefore was held in abeyance.
16	Lakshmînârâyaṇa Temple, Aṇati, Channarayapatna Taluk.	An estimate for Rs. 1,509 for its repairs having come up, this monument was visited on 27th July 1930 and it was found that the estimate prepared by the Deputy Commissioner was found far too extravagant to spend on a comparatively unimportant structure like this one. Revised proposals were therefore called for.
17	Kêśava Temple, Somanathapur.	It was pointed out during last year that the newly repaired cells surrounding the temple were leaking badly during the rainy season. The Executive Engineer who was addressed in the matter stated that necessary repairs had since been carried out.
18	Vinâyaka and Sômêśvara Temples, Kuruḍumale, Mulbagal Taluk.	On the recommendation of the Deputy Commissioner of Kolar District that the Vinâyaka Temple at this place was deserving of being included in the list of Ancient Monuments, proposals were submitted for its inclusion and the Government declared it as a "Protected Monument." The monument being in urgent need of repairs proposals for its restoration were forwarded to the Executive Engineer, Kolar Division. An estimate for Rs. 5,600 has been forwarded to the Chief Engineer for sanction.
19	Bûchêśvara Temple, Koravangala.	Complaints about the upkeep of this institution were received frequently. An estimate for its repairs was called for from the Executive Engineer, Hassan Division. A proposal was also made to utilise the available portions of the fallen parts of the ruined temples in front of this monument in supplying the missing parts in the Hoysaḷêśvara temple at Haḷebiḍ.

ANNEXURE C—*concld.*

Sl. No.	Name of monument	Action taken
20	Mallik Rihan Darga, Sira.	This is one of the most important of the Mahomedan monuments in the State from an architectural point of view. Some repairs were conducted in the previous year and some portions of the main building touched up. The monument was visited and necessary instructions for its repairs were given.
21	Rock-cut Temple, Râmadurga, Challakere Taluk.	The Revenue Sub-Division Officer having reported that a big crack had developed in the temple, the Assistant Engineer was requested to watch it by inserting cement tell-tales and report the result after one or two seasons.
22	Śrî Brahmêśvara Temple, Kikkeri.	The Muzrai Commissioner forwarded an estimate for Rs. 781 for repairing this temple. This estimate had been prepared ten years previously and on examination it was found that the monument had deteriorated still further. A fresh estimate was therefore called for and this which amounted to Rs 986 was sanctioned by the Muzrai Commissioner.
23	Prasanna Chennakêśava Temple, Ambuga.	It was represented in the last year's report that no repairs had been executed to the temple for several years. The Muzrai Commissioner has since reported that an estimate for Rs. 700 was sanctioned in February 1931.
24	Kîrti Nârâyaṇa Temple, Heragu.	The estimate for Rs. 375 which had been prepared during the last year had to be altered on account of certain other items of work to be included which amounted to Rs. 480. This was approved and returned to the Deputy Commissioner, Hassan.
25	Śrî Vishṇu Temple, Kondajji.	The Sub-Division Officer having reported that this monument stood in need of some urgent repairs, an estimate was called for from the Deputy Commissioner who got the approval to the same from this office and sanctioned it subsequently for being carried out.
26	Tippu Sultan's Birth Place, Devanhalli.	A sum of Rs. 1,000 was allotted during the year under report for commencing the work of putting up a monument over the place as already sanctioned by Government last year. The work was however not undertaken by the Public Works Department during the year.
27	Aśôka Inscriptions, Molakalmuru Taluk.	The Revenue Sub-Division Officer reported that there was no body to look after the inscriptions. It was recommended from this office that the Patel of Siddapur Village may be placed in charge of the inscription near his village and that the Archak of the temple on the Jaṭinga Râmêśvara Hill may be asked to keep watch over the inscription which is there. The Deputy Commissioner, Chitaldrug, accordingly issued necessary instructions in the matter.

APPENDIX B.

List of Photographs taken during the year 1930-31.

Serial No.	Size	Description	View	Village	District
1	6½"×4¾"	Bull before excavation	......	Arsinkere	Mysore.
2	Do	Bull after excavation	......	Do	Do
3	Do	Mastikal	......	Erangere	Do
4	Do	Do (another)	......	Do	Do
5	Do	Viragal	......	Do	Do
6	Do	Do (another)	......	Do	Do
7	Do	Webb's Monument	......	French-Rocks	Do
8	8½"×6½"	View of the Fortress to be dismantled.	......	Chitaldrug	Chitaldrug.
9	Do	Do do (another)	......	Do	Do
10-13	Do	Beads	......	Chandravalli	Do
14-16	Do	Ornaments	......	Do	Do
17-19	Do	Iron Implements	......	Do	Do
20-22	Do	Pottery	......	Do	Do
23-24	Do	Potsherds	......	Do	Do
25	6½"×4¾"	Do	......	Do	Do
26	8½"×6½"	Neoliths	......	Do	Do
27	Do	Natural Objects	......	Do	Do
28	6½"×4¾"	Do	......	Do	Do
29	8½"×6½"	Handy Work	......	Do	Do
30	6½"×4¾"	Do	......	Do	Do
31	Do	Bricks	......	Do	Do
32	Do	Stone implements	......	Do	Do
33	Do	Pottery	......	Do	Do
34-36	10"×8"	Do	......	Do	Do
37	8½"×6½"	Copper plate inscriptions (of Pandurangapalli.)	......	...	...
38	6½"×4¾"	Do	......	...	...
39	5½"×3¼"	Do Seal	......	...	...
40	6½"×4¾"	Copper plate inscriptions of Medakeri Naik.	......	...	...
41	Do	Do	......	...	...
42-47	Do	Copper plate inscriptions (Marappa)	......	...	...
48-49	6½"×4¾"	Coins	......	...	...
50	8½"×6½"	Do	......	...	...
51	Do	Two palm leaves (Paradarasodara Ramana Kathe).	......	...	...
52	Do	Hydernama manuscript	.. ...	...	...
53	6½"×4¾"	Do do	......	...	..
54	Do	Prabhudeva temple	Side view	Belgami	Shimoga.
55	Do	Isvara temple	Doorway	Do	Do
56	Do	Panchalingesvara temple	Umamahesvara figure	Do	Do
57	Do	Do do	South-east view	Do	Do
58	Do	Pranavesvara temple	Jamb	Talgunda	Do
59	Do	Do	Inscription pillar	Do	Do
60	Do	Kallesvara temple	Do	Malavalli	Do
61	Do	Somesvara temple	Perforated screen	Bandalike	Do
62	Do	Trimurti temple	View	Do	Do
63	Do	Kaitabhesvara temple	South view	Kubatur	Do
64	Do	Do	Front view	Do	Do
65	Do	Do	West view	Do	Do
66	Do	Do	Kshetrapala shrine	Do	Do
67	Do	Visvesvara temple	Front view	Jade	Do
68	Do	Viragal	... ..	Udri	Do
69	Do	Vishnu temple	Side view	Do	Do
70	Do	Isvara temple	Front view	Do	Do
71	Do	Basti	Side view	Do	Do
72	Do	Virabhadra temple	Side view	Pura	Do
73	Do	Do	Doorway	Do	Do
74	Do	Isvara temple	South west view	Kuppagadde	Do
75	Do	Do	View of Mukhamantapa	Do	Do
76	8½"×6½"	Amritesvara temple	Ceiling	Amritapur	Kadur.
77	Do	Do	Do (another)	Do	Do
78	Do	Do	View of Mukhamantapa	Do	Do
79	6½"×4¾"	Do	Sarasavati figure	Do	Do
80	8½"×6½"	Lakshmi Narasimha temple	South view	Bahadravati	Shimoga.
81	Do	Do	Lakshminarasimha figure	Do	Do

APPENDIX B—*concld.*

Serial No.	Size	Description	View	Village	District
82	6½"×4¾"	Lakshmi Narasimha temple	North-east wall	Bhadravati	Shimoga
83	Do	Basti	Jvalamalini figure	Basti near Narasimharajapur.	Kadur.
84	Do	Do	Chandraprabha figure	Do	Do
85	8½"×6½"	Nilakanthesvara temple	South view	Jambittige	Do
86	Do	Do	North view	Do	Do
87	Do	Do	North-east view	Do	Do
88	Do	Do	South-east view	Do	Do
89	6½"×4¾"	Do	West view	Do	Do
90	Do	Do	Chandra figure	Do	Do
91	Do	Narasimhaparvata	Narasimha stone	Kigga	Do
92	Do	Rishyasringesvara temple	South-west view	Do	Do
93	Do	Do	Doorway	Do	Do
94	Do	Do	View of stone bull	Do	Do
95	Do	Do	Do (another)	Do	Do
96	8½"×6½"	Vidyasankara temple	South-west view	Sringeri	Do
97	Do	Do	North-west view	Do	Do
98	Do	Do	North-east view	Do	Do
99	Do	Do	View with the river	Do	Do
100	Do	Do	Tandavesvara	Do	Do
101	6½"×4¾"	Do	Sankaracharya with four disciples.	Do	Do
102	Do	Janardana temple	North-east view	Do	Do
103	Do	Do	Yantra	Do	Do
104	Do	Basti	North-west view	Do	Do
105	8½"×6½"	Vidyasankaralinga	Front view	Hale Sringeri	Do
106	6½"×4¾"	Kalasesvara temple	South-west view	Kalasa	Do
107	Do	Do	Interior view	Do	Do
108	Do	Do	Pedestal of the Surya image	Do	Do
109	Do	View of Ballalarayanadurga	...	...	Do
110	Do	View of Galikere Fort	...	Bababudan hills	Do
111	Do	View of Dattatreya Pitha	...	Do	Do
112	8½"×6½"	Ruined temple	Back view	Yelavanka	Hassan
113	6½"×4¾"	Do	Doorway	Do	Do
114	8½"×6½"	Kesava temple	Jewels	Belur	Do
115	Do	Do	Vishnuvardhana image	Do	Do
116	Do	Do	Side view	Do	Do
117	Do	Do	Back view	Do	Do
118	Do	View of the pond	From east	Hulikere	Do
119	12"×10"	Nandanahosur copper plate inscriptions	...	...	...
120	Do	Do	...	...	...
121	10"×8"	Copper plate inscription	...	...	...
122	Do	Do	...	...	...
123	Do	Tarikere copper plate inscription	...	...	...
124	Do	Do	...	...	...
125	Do	Do (another)	...	...	...
126	Do	Do	...	...	...
127	6½"×4¾"	Seals of both the above inscriptions	...	...	...
128	8½"×6½"	Nagari copper plate inscription	...	...	...
129	Do	Do	...	...	...

APPENDIX C.

List of Drawings prepared during the year 1930-31.

1.	Udri	...	Isvara temple	...	Ground plan.
2.	Kuppagadde	...	Do	...	Do
3.	Pura	...	Do	...	Do
4.	Kubatur	...	Kaitabhesvara temple	...	Do
5.	Brahmagiri	...	...	...	Sketch map.
6.	Kolar	...	Makbara	...	Do

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